

*MUSIC LOVERS'*  
**PHONOGRAPH**  
**MONTHLY REVIEW**

*An American Magazine for Amateurs Interested in Phonographic Music  
and Its Development*

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**Mrs. Frances E. Clark**

*Director of The Educational Department  
Victor Talking Machine Company*





RICHARD WAGNER

## For Music Lovers

The first electrically recorded ODEON Records of  
The Master of Opera Music

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| <p>5116<br/>12 in. \$1.50</p> | <p>{ Lohengrin—Duet "Atmest du nicht mit mir die süssen Düfte" ("Dost thou not breathe, as I, the scent of flowers?") Richard Wagner<br/>Lohengrin—Duet "Höchstes Vertrauen" ("Trust I have shown thee") Richard Wagner<br/>Both sung by Emmy Bettendorf, Soprano and Lauritz Melchior, Tenor—Sung in German</p>   |
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# Okeh Phonograph Corporation

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# The PHONOGRAPH MONTHLY REVIEW

AXEL B. JOHNSON, Managing Editor

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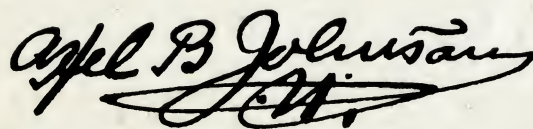
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## Editorial

*With this issue THE PHONOGRAPH MONTHLY REVIEW completes its Volume No. 1, and the first year of its existence. In the first number we stated that "our primary purpose is to serve as the intermediary between those interested in recorded music as amateurs and those as professionals . . . to keep the public informed of the latest developments of worth . . . to study and review carefully and impartially monthly releases of records." A year has taught us much: we are constantly learning to adapt our contents to fill the demands of our readers,—but in principle, our policies remain the same.*

*To the contributors, subscribers, and friends whose efforts have done so much to carry us over the hazards of "the first year" and to set us firmly on the high-road to further progress, our most grateful thanks are due. Perhaps the most encouraging and splendid feature of the whole work is the generous co-operation and friendship we have been tendered from all sides. With such support as the nucleus, our task of expansion and development is certain of success.*

*For, as we stated last month, we feel that we have so far merely found ourselves, and will not fulfill our larger purpose until we have made the magazine available in the leading dealers' shops in every community of the country. Suggestions from our readers regarding suitable dealers have been very helpful; they are constantly welcomed. We have never made a plea for assistance in obtaining new readers and shall not make one now, but we feel confident that our friends will continue to augment our own efforts by kindly bringing the magazine to the attention of other music lovers and record buyers who would derive equal enjoyment from its pages. For with expansion it will be possible to increase the size of the magazine, inaugurate new features, and double and re-double its unique value. Our cause is yours, and yours ours! Together it will be possible to build a great structure on the foundation our co-operative efforts have laid.*



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## "Lest We Forget"

By Peter Hugh Reed

ONE of the prevailing faults of the general public in this country is their quickness to forget an old favorite, who by misfortune of age, accident or illness drops out of the active list of performers. And, even though their absence may be for only a short period of time, interest has to be always actively stimulated anew, the old following seems to seek new talent. Something new, something sensational, only too quickly usurps the interest for the matured, more sensitive and undoubtedly finer art of the departed.

As a nation, we are the only ones who seem to suffer from this peculiar form of deficiency. Today, artists are acclaimed over night, possibly by a splendid performance or an unique interpretation, and are heralded. People flock to hear them, and applaud. But let that artist disappear from their midst for one short year, reasons legitimate or otherwise, and note the result. The public, the so-called glorious American public, forget their idol of an idle hour, and the world moves on. Verily, and so does memory!

There is, in almost all other countries, a reverential respect for an older artist, and the spirit carried on with the advent of the new. Nor is the acclaimed idol forgotten, if he or she have ability that is enduring, even though circumstances may remove that artist from their midst for a short time. An artistic endeavor achieved is truly won, theirs is not a fickle acclamation. But perhaps it is because art is more generally appreciated in the older countries, particularly in youth. Certainly, this is true of music. Again, perhaps it is parents bring their children up to respect the names of their favorites; but whatever it is, it is a verity that cannot be denied, they do remember.

Of recent years, one American favorite in the prime of her art was frozen out of the greatest tabernacle of music in the land, at a time when her health was not at its best. This, after fifteen years of unexcelled artistic work. A career that can never be forgotten by those who followed its development. Already the general public have forgotten her, they accept inferior artists in the very roles that she excelled in, and they never demur. Today, she is singing in Germany, where she hasn't been heard in twenty years. In Germany, where the memory of people is not impaired by the sensational whatnots of the day. No doubt, the American public are ignorant of that fact, for usually when they bury their dead, they bury them deeply.

Must memory be so negligent? Though consistent retrospection would be devastating and retarding in its influence upon both the body and the spirit, still there is a healthy memory which can and should recall that which has been unequalled in its artistry. But memory alas, is

ever tricky and no one can ever seem to trust it. The painter and the sculptor leave their products as consistent physical reactions for each succeeding generation. They are by turns lauded and condemned. But because their art is ever on exhibit, they are never really forgotten. But not so, the singer, the pianist or any of the performers in perhaps the greatest of the arts. Of the finest, the very greatest, too many of their voices are buried in eternal silence.

But with the advent of the phonograph over twenty-five years ago, a new turn in affairs was brought about. Famous artists, from that time on, have left canvasses of their venerable art, in duplicate of their expressions upon phonograph records. Unfortunately the instrumentalist from the early days, suffered bad reproduction, their expressions are decidedly grotesque in most instances, where the medium is concerned. The piano sounds like a corrupted banjo, a good violin, like a cheap fiddle, and the orchestra, a false shadow. But the vocalists certainly fared better. They left some splendid examples of their art. Most of these have been withdrawn from the various catalogues but one of the companies, has issued a cut-out list, from which one can procure some rare examples of numerous artists. The difficulties in them are mostly confined to poor backgrounds, but as some of the finest portraits of the early school of portrait painting have inferior backgrounds which do not depreciate their value, why should a poor accompaniment behind a beautiful voice destroy entirely what is there in the better part.

After all, these early records are portraits of an artist's work, and the beauty of their early voices in many cases is truly exquisite. Theirs was not the fault, that the medium of that day was deficient. The finesse, the phrasing, the emotional and mental concepts are all registered, and surely to the discerning listener, they should be an unforgettable experience. So many of these artists lived lives that were filled with sorrows, subtle intimate sorrows, and work that was daily a tremendous task. Such work as gives growth, growth to all sides of their nature; mental, spiritual and emotional. Their very greatness was born out of consistent balance, out of consistent effort, in which no human reaction was neglected.

Many of these artists ripened in their art, through a long period of patient, careful study. They never attempted to appear before the public, until they were thoroughly certain that the many details that are requisite for their art, were in absolute co-ordination. What a difference from the would-be artists that spring up over night now with insufficient backgrounds, whose careers are all too short-lived.

We hear their types all the time, they make vain efforts to please. Almost daily they are broadcast



upon the radio. Yet in truth, we hear only a small percentage of the unfinished waste products of would-be musical culture, for the larger percentage are rejected.

There is a profuse bunch of teachers in existence today, who specialize (like quack physicians) in quick cures. Their shingles promise a short road to success. They blame failures on the cerebral absorption of the student, or else they turn out technical monstrosities, whose sense of balance in nearly everything but the essential principle is almost perfect. But this may be in part, a representative reaction from the period in which we exist. The exceeding restlessness of the times, would be reflected in all phases of life, and would be a good cause for those who seek exemptions, to attribute it to. It is surely an unusual soul who can escape the influence of the age in which he is born.

However, all this is not intended to imply that we haven't great artists. Every age has its celebrities, the failures are forgotten. It is as it should be. Yet, yesterday's celebrities are cast aside too soon. Observe the withdrawal of all the fine records of these artists from the various catalogues.

Most people condemn the manufacturer for this, but that is delusive condemnation. It is a case of holding the mirror up to nature, that is necessary; for we, the general public in this country are the real ones to blame. The interest we take is so small, that to continue an output of these, would be running a constant deficit for the manufacturer. The stimulus is wanted in the people, not in the various companies. If we will wake up, take an active interest, and support the producers will quickly respond.

In England, there is a separate list at the end of the regular catalogue, where old favorites are listed. Celebrities of a by-gone day and so forth. They are there, inviting the general public to turn back a page, and grow acquainted with the art of a generation before. They are there, because demand and support keep them there, and a sense of appreciation. My profound respect goes out to a nation that has such esteem, instilled in the hearts of its youth as well as its elders, for those who are buried in yesterday's files.

If only we had ways to cherish the memory of the singer as the painter and sculptor are cherished. They have their museums, their art galleries and so forth, conducted by people who know their business, and who know something about art. But the singer, even of the day, or any musical artist who reproduces his art, has only a dealer's shop mostly devoid of atmosphere, certainly devoid of art. And half of the dealers know nothing of the artistic merits of the wares they are offering the public.

The forgotten singer, the singer of an age gone-by fares worse, they have only the cherished admiration of a few appreciable collectors. There should be a room in some public place set aside for the portraits of these great artists of yesterday who have left their finest vocal paintings, chiselled in copper for posterity. Of course the

artist of today, with the electrical recording will have an advantage upon those of yesterday, but still the portraits of the others that went before, will ever be valuable to people of appreciation and discernment. It is a fault that is redundant in the educated as well as the ignorant. A false belief, that the phonograph is not a genuine musical instrument; that a musical disc is not a faithful reproduction of some of the most beautiful art available.

The Victor Talking Machine Co. has a separate list of cut-out records, which will be sent upon request. It contains some rare records. Public demand is so slight, these records have to be especially pressed upon request. But the fact that they are available, makes me want to praise the spirit this company has shown in issuing such a catalogue.

What a galaxy of old stars are represented in those pages. As I look down that list and read the names of those who have left us discs of great vocal art, I realize they belong, a great many of them, to a race of extinct artistry. A sense of thoroughness, a sense of proportion, a sense of dignity are there; the result of years of untiring effort. There is an enlightening example for a large percentage of the haphazard performers of our day, as well as the modern transitory student.

Comparison is odious, so to compare any artist who is successful today with an artist of a past generation, would be an absurdity only indulged in by the very young or the very ignorant. There will never be another Caruso, but there will be a tenor always who will be deservedly equally as famous. There will never be another Eames, nor another Gerville-Reache, but there will be singers with their types of voices, who will in their time be equally as famous.

I shall take a few old favorites, and go over their records in part. A short review of some of these records here, I am certain would not be untimely. It rounds up, I believe, my argument most fitly.

Approaching alphabetically, we will begin with Mario Ancona:

Those who knew Hammerstein's Manhattan Opera, will recall this finished artist. His singing was faultless. Of the fourteen records in the catalogue, I wish to recommend the airs from Dinorah, Ernani, and Favorita.

The records of Battistini, are old ones. Their chief value would be for comparison (being his early voice), with the discs now available in this country and England which are better recorded.

Giuseppe Campanari was one of the most famous baritones of his day. He sang at the Metropolitan the latter part of the nineties and in the early years of this century. His interpretations were famous and his ability for phrasing and diction were above the average. He is well-known as a teacher today. I believe a choice of his records should rest with those who are interested.

Edmond Clement was unexcelled in his lyric singing. No one has ever caught the subtle



intimacy of French songs, as well as he. His engagement at the Metropolitan some years ago was most successful. No one has ever sung his roles there since with the artistry and comprehension that he evinced. His loveliest records are: *Ca fait peur aux oiseaux*, *L'Adieu Matin*, *Sonnet Matinal*, and the popular French folk song *Au clair de la lune*, exquisitely sung by Geraldine Farrar; and his perfect rendition of the *Reve* from *Manon*, and the air from *Roi d'Ys*.

Julia Culp's contribution to the phonograph contains some lovely songs. Most of them are veritable gems; her artistic interpretations are familiar to all concert goers.

Charles Dalmores was one of the greatest singing actors of his day. His voice was richly resonant. Every disc he made is worthy of consideration, as the same careful artistry is recorded in each. His *Samson* and his *Romeo* were the greatest of his day.

Emma Eames—a beautiful woman and a beautiful memory. Her recording was uneven, but I can recommend her airs from *Carmen*, *Cavalleria*, and *Tosca*; and her record of *Gretchen am Spinnrade* which is still the finest one of that song that has ever been made.

Geraldine Farrar was an American idol, once cherished and beloved. (Is her memory forgotten?) But who that knew her could ever forget her! Those records of her early voice are poignant with lyric beauty, greatness of soul and splendid artistry. They include, *Don Giovanni*, two airs from *Königskinder*, *Donne Curiose*, *Mefistofele*, *Mignon*, *Secreto di Susanna*, and *Tosca*.

Johanna Gadski, the German soprano whose reliable performances for so many years made her a favorite at the Metropolitan. Her voice was an unusually fine one, but unfortunately all her records do not do her justice. Amongst those to recommend would be, *Auf Flugeln des Gesanges*, two airs from *Ballo in Maschera*, *Im Herbst*, *Im Treibhaus*, *Oberon* (first record), and the *Tristan* and *Isolde Love Death*.

Jeanne Gerville-Reache—I must pause here, there is no tribute great enough for this woman. Her lamentable death some years ago removed the greatest singer of her type from our midst. Such a voice, such generosity, such spirit, such soul, and such artistry. Her attributes are seldom bestowed twice in a generation. Every record is worthy of appreciation. They are revelations in the art of a contralto singer.

Charles Gilbert is well remembered from both the Manhattan and Metropolitan Opera Companies. His work was marked by sincerity. What records he left are good.

George Hamlin was a native singer, who won laurels in oratorio, opera and concert. Amongst his best records are the *Minnelied*, *Im Kahne*, and the *Walküre' Liebeslied*.

Pol Plancon belongs to the period of the *de Reszkes*. His singing was always perfect. His art is the art of another generation. It would be difficult to recommend his records. I have not

heard them all, but those that I have heard are splendid examples of his art.

Mario Sammarco was a gifted singer. His success in the Manhattan days was tremendous. All those records I have heard are fine examples of a rich, resonant baritone voice.

To lovers of Schumann-Heink, I would say, there are some fine records of her early voice listed in this unique catalogue.

The same thing can be said about Antonio Scotti.

Two very famous singers who left records that I have not spoken of, are Adelina Patti and Tamagno. Of the former I will say she was over sixty when she decided to record, the result is not the celebrated Patti. I must say this, even though it contradicts a statement recently made to the contrary.

Tamagno's recording was done in the earliest days of the phonograph. The records listed here only faintly demonstrate his rare voice. He was around fifty-three when he recorded but his voice was fresh and youthful still. The best records of his that I have heard were the twelve inch *Otello* records on sale in England.

## An Interview

THE eyes of some enthusiasts—among whom we must class ourselves—have been fixed so intently upon our own particular demi-gods in the recording world that they have failed to see other “divinities” whose following was not only as whole-hearted, but hundreds of times as large. When we orchestral “fans” point with admiration to the long list of works by a Coates, a Stokowski, a Mörike, we fail to realize that these lists are almost imperceptible if placed beside those of certain artists whom it has been our condescension to term “popular.” But are we right in ignoring this other world? Are we correct in contemptuously dismissing these “popular vocal and instrumental” works so coolly? Aren't there artists in this field as well as the other?

These were some of the thoughts that flooded upon us the other day when Mr. James A. Frye, the Boston representative of the Victor Company called up to enquire whether we wouldn't like the opportunity of talking with Franklyn Baur, in Boston for a time as a star of the current Ziegfeld Follies. Mr. Baur records regularly, multitudinously, and indefatigably for all three of the leading companies; his records sell (literally) by the millions; and in the field of the lighter vocal music he has won a place for himself that is truly unique. Certainly it would be both interesting and instructive to profit by this opportunity to learn something more about a side of recorded music of which we were perhaps not giving due justice. Gracefully declin-



ing Mr. Frye's kind suggestion that we meet Mr. Baur back-stage at the Follies on the grounds that there might be too many counter-phonographic attractions to divert our attention, we were given the privilege of meeting Mr. Baur at his room in the Hotel Statler, where we had the pleasure not only of making his acquaintance, but of hearing one of the most remarkable tributes to the phonograph that we have ever known.

Mr. Baur had been under the strain of the taxing demands of his stage appearances, particularly heavy, inasmuch as the Boston run was the Follies' first and the whole show was constantly subject to the most sudden and disconcerting changes, as its final form was gradually being worked out, but this dampened his vitality not a bit, and as he animatedly talked—and sang—one began to realize how it was a person like this could turn out the number of successes that Baur's records had to their credit and still do concert work—with equal success. Intense vitality and a mercurial, instantly likeable personality combined to form one's first impression, and then one almost forgot the personal Baur in the revelation of the artist Baur, his aims and his work.

His singing career began a little over four years ago—when he was still under twenty!—when he was engaged as soloist at the Park Avenue Baptist Church of New York, which includes John D. Rockefeller among the many noted members of its congregation. He began to make records almost simultaneously, at first for nearly a dozen various companies, then later for the three leading ones alone. Curiously enough—and to the phonograph enthusiast, very significantly—it was his record success that led to his concert engagements; throughout he has been primarily a recording artist, making his concert appearances in response to the insistent demand made by his record public. The phonograph can justly claim him as its own, in contrast to the artists whom it adopts after they have first become known in the concert hall.

Indeed, it is rumored, that he is at present starring in the Follies, largely because of the impression his records made upon Florenz Ziegfeld and Irving Berlin. The latter has referred more than once to Baur as the ideal singer to interpret his songs, and the unanimity with which the public has endorsed this praise is a tribute not only to Baur's abilities, but in a measure to the phonograph as well, which boasts proudly of its share in his astounding rise.

With dim ideas of popular superstitions of singers holding the phonograph in great disgust, recording only for business reasons, and violently antagonistic toward the recording companies, we at first approached Mr. Baur rather gingerly on the subject of his attitude toward the phonograph and the companies. A real surprise was in store and his refreshing acknowledgement of his debt to both instrument and recording directors.

"The latter," he insisted, "are the best friends the young singer has; they have invariably helped me in hundreds of ways to learn the secrets which count for success in recording." On listening to



FRANKLYN BAUR

one of Baur's records, one is impressed with the perfection with which it is recorded—always, no matter what the type of song may be or what company may have made the record, and it is evident that he knows the vital secrets well. But on learning his methods of study, one wonders whether the credit he so generously gives to the recording directors should not go to him instead. For with him, the actual taking of a record has been but the beginning; in his Studio he has taken the samples and studied them phrase by phrase, note by note. "When I heard this" . . . and he sang a phrase from Just a Cottage Small . . . "I thought, 'How could that be improved?' And finally I decided that this" . . . and he sang the same passage with a strikingly more effective phrasing . . . "was the best way. And later the work was recorded in its final perfected form, after each detail had been heard and carefully tested."

Such painstaking work as this, added to his already remarkable natural gifts, have given him a vocal and a recording technique which perhaps never will be surpassed. It is this technique which enables him now to turn out records that never fail to hit their mark exactly. He accomplishes everything he sets out to accomplish, not an effect is ever lost: would that many a so-called "celebrity" singer had learned a similar mastery of his medium!

From other sources, also, Baur has added to his technique of phrasing and interpretation and again the phonograph claims its share of the credit. For it enables him to study the playing of Kreisler, of the leading orchestras and string quartets, and to gain an insight into the results they obtain. "The finest thing I know of in the study of vocal phrasing is the listening to good violin or other stringed instrument records; Kreisler's works of course, above all, but Casal's, also, or the whole string choir of the New York



Philharmonic," and to our delight he spoke of his admiration of Toscanini's famous Midsummer Night's Dream Scherzo and Nocturne, which will be remembered as greeted so enthusiastically in the very first issue of this magazine. Truly, the singer of "popular" songs must bring the principles of artistry to his work no less than the interpreter of "classical" compositions, and it is an excellent lesson to learn the amount of care, training, and sheer musicianship that goes into the making of these records.

"My aims have always been to sing the popular ballad in an artistic manner, without doing so in a sort of 'highbrow' or 'arty' manner that would of course only be ridiculous. The performance must be adapted to the need, the class of hearers must be kept in mind,—but diction and tone can be—and must be—perfected, the phrasing must be smooth, limpid, and natural, and the whole effect one of congruous artistry." And one begins to realize the difficulties to be conquered when he remembers the lamentable fiascos of certain undeniably fine operatic stars singing popular songs in an "opry" manner that of course is only ridiculous, and remembers also the performances of the same songs by vaudeville singers in a jerky, barking, totally unmusical manner. Baur's field lies between these swamps of error and when one hears him sing the songs that others falsify, it can be seen immediately why he has become so successful. He has struck the happy medium of popularity without vulgarity, artistry without "arty-ness." Nor should one forget to add his talent for diversity, for avoiding the falling into ruts, so that in spite of the fact that he makes almost countless records, everyone has an individual touch which saves his work from the flabby sameness which ruins that of so many a singer or instrumentalist.

Mr. Baur's comments on recording itself are naturally of the greatest interest. "The invention of the electrical process was of greater significance than the average layman realizes," he said. "Not only are the finished records incomparably better from every standpoint, but the strain on the singer is immeasurably eased. A record can be made in exactly one-third the time it used to take, and no longer is it necessary for us to nearly crack our throats singing into that hated horn. Indeed, it was only the thoroughly competent and well-trained voice that ever escaped unaffected by these conditions. When the electrical system was first introduced, the recording rooms were difficult to sing in since they were 'deadened,' exactly like the broadcasting studio of today. But the phonograph people have learned some secret the radio does not yet know, and now the recording studios are no longer absolutely 'dead,' but are resonant, and consequently infinitely easier to sing in. This plays the strongest part in my preference of recording to broadcasting, which are alike in many respects, and unlike in so many others."

We pressed Mr. Baur to express his preference between concert singing and recording, but he skilfully evaded making any decision. "Of

course, there is a thrill to concert performances before large audiences that cannot be compared with anything else,—but recorded music is perhaps my greatest field in that through my records I reach thousands who have never heard me in person."

It is inadequate to select one or two selections from Mr. Baur's many records, but in our conversation one or two interesting details came up about particular works which should be mentioned. The Brunswick record of Valencia is perhaps one of his most famous; it was also the first vocal record of that favorite to be issued. Readers of this magazine will be especially interested in the recent Victor release of Baur's singing of Just Like a Butterfly when they learn of its genesis: Mr. Shilkret (of whom, by the way, Baur is a very close friend) was playing the piece from the original manuscript one day when Baur was passing by, and at the former's suggestion, the latter recorded it—with the consequence that it became one of the year's biggest "hits." Among his Columbia issues, the current one of selections from The Circus Princess is perhaps the most striking, particularly in its successful triumph over difficult recording problems, which oftentimes, we learn, cause a record to be abandoned altogether, unless the singer or recording director can find some ingenious way to conquer difficulties which at first glance would seem unsurmountable.

Mr. Baur is also known as a member of that popular organization named variously as the Revelers, the Merrymakers, or the Singing Sophomores, and in addition, he is represented on records of the leading dance orchestras and in duets with other singers. But it is in the solo field, where he has established himself so impressively, that his future progress will naturally be watched most closely. It should not be long after this is published that the records of his current Follies hits are on the market and after hearing him on the stage of the Colonial Theatre, on his previous records, and in demonstrating passages during our conversation in his room, it does not require a great deal of prophetic insight to assure his friends—both old and yet-to-be-made—that these will be the finest of the many fine works for which we are indebted to him.

Our meeting with Mr. Baur and a consequent study of many of his records left us both *gladder* and wiser, with a new knowledge of a field of recorded music which is by no means as uncomplex as the uninitiated have thought it to be. An eminence such as Franklyn Baur has gained—no matter what the field may be—is never achieved without the exertion of talents and efforts perfectly adapted to the special needs at hand. Baur has used the phonograph to help him in his rise and it has well repaid his sagacity; it is a pleasure to think that the favors it has showered upon him have all been won by the conscious direction of natural talents along the logical paths of phonographic and music technique.

OBSERVER.



# A Glance at Recorded American Music

By Robert Donaldson Darrell

(Concluded)

POPULAR music, from the encore song and the salon piece, through the sentimental ballad, the "nut" song, the latest "hit", jazz of all varieties, to the best of the light operettas, has figured prominently—although not as exclusively as some people seem to think—among record releases and will continue to do so in the future. The only recommendations that might be made are those of increased emphasis on operettas (for which the favor found by recent works like those of Kern and Romberg speaks well) and an attempt to give examples of jazz at its best a little better hearing than that afforded only by ten-inch dance records. Many of the leading jazz orchestras play jazz poems, rhapsodies, and the like in their concert appearances and two-part recordings on twelve inch records might well find public favor. It is of course both impossible and unwise to attempt to divorce jazz entirely from the dance, but at its best it can be listened to as well as danced to, as the Rhapsody in Blue so effectively proved. Several of the works in the repertory of Paul Whiteman's Concert Orchestra might be suggested: Ferdie Grofe's Mississippi, Eastwood Lane's Eastern Seas, Deems Taylor's Circus Day; also W. C. Handy's Evolution of the Blues and Whithorne's Pell Street (as played by Vincent Lopez), Shilkret's New York Suite, and Henry O. Osgood's suggestions, suites from Carpenter's Skyscrapers and Gershwin's Operatic Sketch One Hundred and Thirty-fifth Street.

In the field of composed music (represented as we have seen so inadequately), I cannot see any hope for representative recordings made to any considerable extent for some time to come. Unfortunate as this is, it must be admitted that the manufacturing companies can hardly be blamed. When the struggle for a mere hearing is so difficult, when a significant work like the Victory Ball achieves but an extremely limited sale, experiments in recording contemporary American music must necessarily be rash and entirely altruistic ventures. This of course does not apply to smaller works of the better sort which perhaps will receive increased attention in the future. A few of the logical choices of works mostly in the larger forms may be recapitulated; even their appearance must be extremely problematical:

John Powell's Rhapsody Negre for piano and orchestra; also his violin sonata and suite, In the South.

Carpenter's Perambulator, Infanta, Krazy Kat, and concertino for piano and orchestra.

Chadwick's Symphonic Sketches.

Hill's Stevensonia.

Taylor's Through the Looking Glass.

Gilbert's Comedy Overture and Indian Sketches.

Griffe's Clouds, The White Peacock and Khubla Khan.

MacDowell's Indian Suite, sonatas, concertos. Copland's Music for the Theatre.

Gershwin's Preludes and Concerto.

Sowerby's Money Musk.

Loeffler's Memories of My Childhood.

Bloch's Solomon and Jewish Poems.

Perhaps in time the hearing the English Companies have given composers like Elgar, Holst, Vaughn-Williams, and Delius, and to folk music in recording shanties, folk songs and dances, etc., will be duplicated in this country. We have composers and folk music here equally deserving, even if for widely differing talents and qualities. The increased attention the younger American composers are winning in the concert hall promises much, for the recording companies inevitably follow in the path blazed by concert hall performances.

In working toward this objective the recording companies could be of vast assistance in one simple way: that of officially recognizing American music by the issue of special catalogues of their American music records and by making some systematic (no matter how small) efforts towards recording representative rather than haphazard American compositions. The Columbia Company recently issued a "Wagner Album," the Victor Company has issued Operetta, Danish, Sacred Albums, etc. Why not an "American Album?" That of the Columbia Company might include Fisk University Negro Spirituals, a re-recording of Skilton's Indian Suite, some Grainier records of pieces like Spoon River, Turkey in the Straw, etc., several American songs, some Gershwin piano pieces (perhaps a recording of the Concerto with Walter Damrosch and the New York Symphony!), and one or two outstanding examples of blues and jazz. That of the Victor Company could include the Victory Ball, the Rhapsody in Blue, country dances and Indian music by the Victor Orchestra, songs by American composers (perhaps one of the important ones already discussed), some of the Victor Herbert works which figure so prominently in their catalogue, Copland's Dance and other "concert jazz" works to be played by Whiteman's Orchestra, and perhaps some large orchestral work by the Chicago, San Francisco, or Philadelphia Symphonies. The Brunswick Company, long the pioneer in the issue of fine piano records, might issue one of MacDowell's Sonatas, or have the Cleveland or Minneapolis Symphonies record an American orchestral work.

It seems odd that, while all the companies issue monthly "foreign" releases of German, Russian,



Mexican, etc., music—they do not issue any specifically labeled "American." Such a procedure might seem rather jingoistic, childishly bombastic, yet it might do much in making record buyers aware of the fact that there is American music and that some of it can be secured in recorded form.

## V.

This little "Glance at Recorded American Music" has made no attempt to defend or explain American music from an artistic standpoint. There has been no attempt made to establish any proportionate evaluation of the works mentioned. It has merely taken American music for granted and sought to discover how well it is represented on records. That it is characteristically represented is evident; that it is adequately represented is very questionable. But until such time as even the very moderate suggestions made have been observed, there is ample material for anyone's study—and pleasure—right at hand. The active support of such ventures as have been made (and they have been ventures of no inconsiderable courage) and of those that continue to be made is the only thing that will bring about any adequate issue of American works. And at the same time, the concert hall and library will give the music lover interested in the progress of his native music ample returns on the investment of his study. If the present article has succeeded in arousing the desire for such study, it will have done a real service to both the reader and American music.

For the latter needs only to be given a fair chance. In spite of "glances" at it, surveys, denunciations, and panegyrics of it, American music will continue to be written and—somehow or other—performed. The young men who are composing today and who will be composing tomorrow can no more help themselves from expressing the native qualities of energy, humor, gusto, and abounding life in their works than Beethoven or Schumann could help expressing their German national qualities or Moussorgsky or Tchaikowsky their Russian ones. And when a native composer is born who has the genius and the spiritual and technical powers of a Bach, a Wagner, or a Brahms to apotheosize the national "personality" in his compositions, then we, too, will have music that is not only native but universal as well. The day of that American genius is yet to come, but may not its dawn already be at hand?

## BIBLIOGRAPHY

First, by all means, the catalogues, current and withdrawn, of all the recording companies. As stated before, the Educational Lists of the Columbia and Victor Companies are of special value.

- Elson, L. C.—*History of American Music*.  
 Hughes, Rupert—*American Composers* (revised by Elson).  
 Farwell and Darby—*Music in America* (in *The Art of Music*, Vol. IV).  
 Ritter, F. L.—*Music in America*.  
 Matthews, W. S. B.—*A Hundred Years of Music in America*.  
 Martens, Frederick H.—*Music in America* (in *Landormy's History of Music*). This is a good brief and concise account and contains some valuable bibliographies of

works on early American folk music, etc. Reference should be made to these lists by every interested student.

(Also a few recent works of interest—to which might be added many others.)

Osgood, Henry O.—*So This is Jazz* (containing much pertinent information on the development and standing of Jazz).

Whiteman, Paul—*Jazz*.

Handy, W. C.—*Blues* (containing a valuable introduction by Abbe Niles).

Johnson, James Weldon and J. Rosamund—*First and Second Books of The American Negro Spiritual*.

Fisher, William Arms—*Negro Spirituals*.

Colcord—*Roll and Go* (a book of shanties and whaling songs).  
 Seldes: *Seven Lively Arts* (chapters on Carpenter's Krazy Kat and various types of jazz and negro music; most stimulating in both style and content, to be strongly recommended).

Spaeth: *Read 'Em and Weep* (A collection of the songs popular at various times in America. Words and melodies are given, together with most entertaining accounts of the songs' origins and metamorphoses. As invaluable to the student as it is amusing to the chance reader! The same author's *Barber Shop Ballads* and other works are also to be mentioned. *Barber Shop Ballads* is particularly noteworthy in that it contains several tiny phonograph records by way of illustrations. Is this the first case of the example of the "Bubble Books" being followed on a more ambitious scale? The possibilities are obvious; perhaps some reader knows of other cases where tiny records have been used.)

Other books of pertinent interest are being issued constantly. Those who wish to delve deeper in the various aspects of American music are advised to search carefully the files of their local library.

## A SELECTED LIST OF RECORDS OF AMERICAN MUSIC

Note: The following list makes no pretension to completeness, but strives to outline the most characteristic recordings. Many withdrawn acoustic works of less importance are omitted. The random notes, augmenting those in the body of the article, may perhaps be of some value to those who desire to choose records to add to their libraries. Starred works are those which the writer feels are particularly significant examples of recorded American music.

## INDIAN FOLK MUSIC

(See special list in Columbia and Victor Educational catalogues).

COLUMBIA A-3092—Every Day Song and War Song—Mohawk (Os-ke-non-ton).

A-3162—Tribal Prayer, Mohawk's Lullaby, Happy Song (Os-ke-non-ton) and Dance Song, Flute Melody, Shuffling Feet (Columbia Miniature Orch.).

A-3057—Children's Chorus and Funeral Chant—Seneca.

\*A-3106 and \*A-6131—Skilton: Suite Primeval—Sioux Flute Serenade, Kickapoo Social Dance, Deer Dance, and War Dance (Columbia Orch.). (This was the first recording of the Skilton Suite and marked a notable step in the history of the American recording companies. The Suite Primeval—like the other works mentioned above—has not been re-recorded electrically as yet.)

A-3083—Hiawatha's Departure, My Bark Canoe, Tribal Prayer, Love Call (Bently Ball).

A-3173—Lieurance: By the Waters of Minnetonka and By the Weeping Waters (Os-Ke-non-ton).

4001-M—Burleigh: Indian Snake Dance (Seidel—violinist).  
 30486—Cadman: Omaha Indian Tribal Song and From the Land of the Sky-Blue Water (Lillian Nordica) historical list.

Other Indian songs by Cadman in the current Columbia catalogue are: I Hear a Thrush at Eve (106-M, Macbeth; 4017-M, Hackett). and Love Like the Dawn Came Stealing (52-M, Barbara Maurel).

BRUNSWICK lists the following Indian songs by Cadman: Moon Drops Low (10228, Branzell); Call Me No More (10111, Chamlee); My Desire (10228, Chamlee); Far Off I Hear a Lover's Flute (10215, Edith Mason); and The White



Dawn is Stealing (2575, Elizabeth Lennox—with Lieurance's By The Waters of Minnetonka).

VICTOR \*35749 and \*19556—Skilton: Suite Primeval—Gambling Song, Deer Dance, Sioux Flute Serenade, and War Dance (Victor Concert Orchestra). (These records were made sometime later than the Columbia set of Skilton's Suite, just before the acoustical process was abandoned, and consequently possess a slight edge of superiority from a mechanical standpoint. The performances of both orchestras are praiseworthy.)

\*20043 Chant of the Eagle Dance and Chant of the Snake Dance (Hopi Indian Chanters), electric.

17611—Medicine Song, White Dog Song, and Grass Dance (Glacier Park Indians).

18444—Penobscot Tribal Songs (Princess Watahwaso), historical list.

18431—Lieurance: Sioux Serenade and By the Waters of Minnetonka (Princess Watahwaso). The latter is also on 564 (Culp), 527 (Alda), 1015 (Chemet, violinist), etc.

17635—Gambler's Song (Glacier Park Indians) and Navajo Indian Songs (Geoffrey O'Hara).

659—Cadman: From the Land of the Sky-Blue Water (Gluck); also 851, etc.

\*45495—Cadman: Spring Song of the Robin Woman from "Shanewis" and Her Shadow—Ojibway Canoe Song (Elsie Baker), electric.

18418—Lieurance: A-oo-ah, Her Blanket, and By The Weeping Waters (Watahwaso).

(For convenience, composed songs making use of Indian material are listed here instead of later. The authentic songs by native Indians are of course the most valuable, especially those by the Hopi Chanters—a very significant record. Many investigators of Indian life have made private recordings of their songs, some of which are perhaps available to students in the Smithsonian or other Institutes. The authentic material available in regular catalogues may seem small, but, naturally, the demand for such recordings is small. The way of progress would seem to lie in the direction of electrical re-recording of the Skilton suite and other works making use of Indian themes, which in their original form are so primitive as to have—for the most part—very little appeal. Besides the records listed of the Lieurance and Cadman songs, there are of course many others.)

#### COWBOY SONGS

VICTOR \*20122—Cowboy's Dream, and O Bury Me Not on the Lone Prairie (Carl T. Sprague), electric—from the John A. Lomax collection.

20067—Cowboy Love Song, and Following the Cow Trail (Sprague), electric.

45387—Rounded Up in Glory, and Roundup Lullaby (Royal Dadmun), historical list.

19059—Cowboy Song: Whoopee Ti Yi Yo, and Levee Song—I've Been Working on de Railroad (Glenn and the Shannon Quartet) Withdrawn (The Levee song belongs to a class of semi-folk songs not dealt with in the main article; with it might be classed some college songs, and others—many of them widely known by tradition, but seldom printed, usually because of the racy nature of the words. Spaeth touches on this remarkable literature, but I do not know of any extended study—a fertile subject for someone!)

COLUMBIA A-3085—The Dying Cowboy and Jesse James (Bentley Ball), Educational list.

BRUNSWICK 156—The Roving Cowboy, and The Little Mohee—Indian Song (Buel Kazee), electric.

#### MINSTREL TUNES, COUNTRY DANCES, MOUNTAINEER BALLADS, ETC.

(Refer to the Columbia and Victor Educational catalogues for complete lists of country dance records, as played for dancing. For mountaineer ballads and dances see particularly the Southern series issued by the Columbia and Okeh companies; most of these works, however, are properly to be grouped in the popular and semi-folk music class, they are mentioned here for convenience.)

VICTOR 20447—Money Musk 1 and 2, and Virginia Reels (Victor Orchestra), electric.

30592—Soldiers' Joy, Hornpipes, Old Zip Coon (Victor Orchestra), electric.

20638-\*9—Quadrille Figures (Chillicothe, Virginny Shore, O Susannah, Arkansas Traveler, Captain Jinks, and Rosin the Bow) and Sicilian Circle (Uncle Steve, Mrs. Monroe's Jig, and We're on the Road to Boston), (Victor Orchestra), elec-

tric. (See reviews of Educational lists in April and September 1927 issues of this magazine.)

COLUMBIA A-3076-7-8-9—Arkansas Traveler, White Cockade, Hull's Victory, Pop Goes the Weasel, Jolly is the Miller, etc. (Prince's Band), Educational list.

A-2018, 2140, 2575, etc.—Mississippi Sawyer, Arkansas Traveler, Devil's Dream, Old Zip Coon (Don Richardson, fiddler).

(See also records by Henry Ford's Old Fashioned Dance Orchestra in the Columbia, Victor, Okeh and Edison catalogues.)

Ballads: Columbia A-3083—Bangum and the Boar, and The Gallows Tree (Bentley Ball). See also ballads by Vernon Dalhart, Riley Puckett, Gid Tanner, Al Craver, Carson Robison, Ernest Thompson, Kelly Harrell, Ernest V. Stoneman, etc., in the Columbia, Brunswick, Edison, Okeh, and Victor catalogues. For Mountaineer dances see also under the above, most of whom lead dance orchestras (Gid Tanner Skillet Lickers, Dalhart's Texas Panhandlers, etc.). Also Charlie Poole's No. Carolina Ramblers and the Blue Ridge High-ballers for Columbia; Buckle Busters for Brunswick, and others.

COLUMBIA \*2002-M—Guion: Turkey in the Straw (Grainger, pianist).

\*2000-M—Spoon River (Grainger). Mentioned in the article.

Sea Shanties (see article; also refer to "The Gramophone," Vol. IV, page 436, for an article on English shanty records).

COLUMBIA 7104-M—Grainger: Scotch Strathspey and Reel (Grainger Singers and Players); contains the shanty, "What'll We Do with a Drunken Sailor?"

Miscellaneous: See medleys of folk songs and national airs in all catalogues. Also refer to Olin Downes' book, The Lure of Music, and Agnes M. Fryberger's Listening Lessons in Music, both of which deal with many records of folk music.

#### NEGRO FOLK MUSIC

BRUNSWICK—See catalogue for records of spirituals by the Dixie Jubilee Singers, various College Glee Clubs, and others.

COLUMBIA—See catalogue for many spirituals by the Fisk University Jubilee Singers and Male Quartet.

VICTOR—See catalogue for spirituals by Paul Robison and Lawrence Brown (particularly Bye and Bye—19743, Hear de Lam's A-cryin'—20604, Were You There?—19742; all electric). Also choral and Quartet records by the Utica Institute Jubilee Singers and the Tuskegee Institute Quartet.

\*20135—Spirituals and The Boll Weevil (Carl Sandburg), electric. (A most unusual record by the noted poet, valuable both on account of his name and for the songs themselves.)

6594—Two Spirituals (Flonzaley Quartet), electric.

Records of the popular pieces like Deep River, Swing Low Sweet Chariot, will be found in all catalogues and are too numerous to list here.

For "blues," both vocal and instrumental, see the "race record" lists of the Columbia, Okeh, Vocalion, and Victor Companies. Some of the best blues singers are: Lena Wilson, Clara and Bessie Smith, Ethel Waters, George Williams, Rosa Henderson, Lonnie Johnson, Victoria Spivey, Sippie Wallace. See also Okeh records by Sissle and Blake. Jimmie Johnson is perhaps the most remarkable blues pianist; note especially Columbia \*A-3950 (Worried and Lonesome Blues, and Weeping Blues). Frank Waller is recording blues for the movie organ for Victor.

#### POPULAR MUSIC

For a list of Stephen Foster's works, see the January 1927 issue of this magazine. Sousa's Marches are found in the catalogues of all the recording companies; Victor issues the recordings of his own band. See also various patriotic and national songs, medleys, fantasies, College songs, and the like.

The best of the light popular music is contained in the records of operettas by Herbert, de Koven, Romberg, Friml, etc. See medleys issued by Light Opera Companies for Brunswick, Columbia, Edison, Victor.

It is manifestly impossible to list any specific records, as—at the most—only a few could be given, and would be hardly even representative. The instrumental records of the various companies' Salon or Light Orchestras and bands; the vocal records of popular singers, most of whom record for all the companies; transcriptions of popular songs by leading instrumentalists (Kreisler, *et al.*); and—best of all—the current supplements of the recording companies and the re-



views in this and other record-review publications or columns, are the places to look, if indeed one cannot find without looking, characteristic records of popular music. Naturally, records of this type make up the largest part of every record catalogue. The "popular" songs by composers of the type of Nevin, Speaks, Spross, *et al.* (see list in body of the article) are easily found; nearly every singer's lists include a few.

My first intention to prepare a list of characteristic jazz (not necessarily dance records) was abandoned when I soon discovered that any sort of adequate survey would be impossible within the limits here. A note should be made to clarify the remarks on "hot" jazz in the article, a list of a few of the leading jazz orchestras given, and the reader will have to be left to make what progress he can in this unique and—to my mind—very significant aspect of American Music.

"Hot" jazz at its best, further study has convinced me, is not necessarily confined to negro orchestras, and the statement made that it is "paralleled in white bands by the correctly termed 'noisy jazz'" is both incorrect and confusing, and should be withdrawn. There is very little connection between the two; both exist in both colored and white orchestras; and (excepting perhaps Ted Lewis, the greatest master of "noisy" jazz) the latter type is usually a very inferior imitation of the "hot" variety, with stridency and clumsiness substituted for color and ingenuity.

The principal exponent of "hot" jazz is the white orchestra under the direction of Red Nichols, trumpet player extraordinary, and both pioneer and master in this field. His orchestra appears in various metamorphoses in all catalogues: Brunswick and Vocalion: Red Nichols and His Five Pennies; Columbia: Charleston Chasers; Edison: Red and Miff's Stompers; Okeh: Miff Mole's Molers, or the Goofus Five; Victor: Red and Miff's Stompers. The leading colored orchestras are: Duke Ellington and his Washingtonians (Brunswick and Columbia); Fletcher Henderson (Brunswick and Columbia); Elgar's Creole Orchestra (Brunswick); Cook's Orchestra (Columbia); Dixieland Jug-Blowers (Victor); King Oliver's Jazz Band (Vocalion); New Orleans Owls (Columbia); Clarence Williams' Orchestra (Okeh and Columbia) and—for extreme forms of "hot" jazz, which return again to the "noisy" side—Louis Armstrong's Seven (Okeh).

For "symphonic" or "ball-room" jazz, varying through every shade and type, from the "smoothest" waltz to the most strenuous "stomp," the following bands might be named almost at random. For Brunswick: Ben Bernie; Vincent Lopez; Ohman and Arden; Carl Fenton; Ernie Golden; A & P Gypsies; Ben Selvin; Six Jumping Jacks; Yacht Club. For Columbia: Paul Ash; Paul Specht; Ted Lewis; Columbians (specializing in waltzes); Cliquot Club; Georgians; Harold Leonard; Ipana Troubadours; Fred Rich. For Okeh: Mike Markel; Ted Wallace; Sam Lanin; Harry Reser's Jazz Pilots; Vincent Lopez. For Victor: Paul Whiteman; Waring's Pennsylvanians; Nat Shilkret; Phil Napoleon; Olsen's Music; Roger Wolfe Kahn; Charles Dornberger; Troubadours; Five Harmaniacs; McEnelly; Jean Goldkette; Jan Garber.

Records made by jazz composers playing their own works are particularly interesting: see Gershwin (Columbia and Victor—for listings see under "Composed Music"); Felix Arndt (Victor); Friml (Columbia); Zee Confrey (Brunswick and Victor); Rube Bloom (Okeh), etc.

I trust that at some later date it may be possible to deal in detail with some of the material which has had to be hurriedly hinted at here. Careful study of current releases is perhaps the only way to keep up with the rapid-changing developments in jazz. The appearance of another twelve-inch release by Whiteman's Concert Orchestra and the apparent inauguration of a series of two-part ten-inch jazz fantasies (Columbia), together with the general excellence in both performance and recording attained by recent dance records, forecast a progress along the lines indicated in the concluding suggestions in the article.

#### COMPOSED MUSIC

(For Cadman, Gershwin, Herbert, MacDowell, and Schelling, see separate lists.)

*Beach, Mrs. H. H. A.*: The Year's At Spring; Victor 88008 (Emma Eames); 87026 (Gadski) "cut-out" list of special records available only from The Victor Company, Camden, N. J., directly.

*Bloch, Ernest*: Nigun: Columbia 2047-M (Szigeti, violinist) electric.

*Bullard, Frederick Field*: Stein Song: Columbia 60-M

(Seagle); Victor 945 (Werrenrath). Sword of Ferrara; Columbia 50016-D (Associated Glee Clubs of America) electric.

*Burleigh, Harry T.*: Jean: Victor 64280 (Evan Williams). Just You: Victor 87261 (Hempel) both in cut-out list. Little Mother of Mine: Brunswick 10208 (John Charles Thomas). Indian Snake Dance: Columbia 4001-M (Seidel, violinist).

*Chadwick, George W.*: Danza: Victor 87020 (Schumann-Heink). Allah: Victor 87172 (Schumann-Heink). Love's Like a Summer Rose: Victor 88409 (Farrar); all from the cut-out list.

*Clough-Leigher*: My Lady Chloe: Victor 552 (Braslau).

*Damrosch, Walter*: Danny Deever: Victor 6638 (Werrenrath) electric. Columbia 5010 M (Bispham): 5038 M (Graevure). Brunswick 5166 (Bonelli).

*Foote, Arthur*: Irish Love Song: Victor 88117 (Gadski) historical list.

*Gilbert, Henry F.*: Pirate Song: Victor 1104 (Werrenrath) electric. Columbia A 5778 (Bispham) Victor 64472 (Witherspoon) historical.

*Gootschalk, Louis-M.*: Fantasie on the Brazilian National Hymn: Victor 6372 (Novaes, pianist). Pasquinade: Victor 45050, listed in "Listening Lessons in Music"; Dying Poet: Columbia A5932 (Prince's Orchestra) withdrawn.

*Grainger, Percy*: Spoon River: Columbia 2000M (Grainger). Gum Suckers' March: Columbia 2002M (Grainger). Molly on the Shore: Victor 6121 (Flonzaley Quartet). Scotch Strathspey and Reel: Columbia 7104M (Grainger Singers and Players) electric.

*Hadley, Henry*: Evening Song: Victor 760 (McCormack). Marguerites: Ginn Educational Series G 12 A (Orchestral).

*Hill, Edward Burlingame*: Jazz Study: Victor 45346 (Maier and Pattison, pianists).

*Hill*: Waiata Poi: Brunswick 15117 (Minneapolis Symphony) electric.

*Lang, Margaret Ruthven*: Irish Love Song: Columbia 79M (Van Gorden). Victor 64391 (Dan Beddoe).

*Kramer, A. W.*: Chant negre—an Idyll. Victor 884 (Zimbalist) historical.

*Parker, Horatio*: Lamp in the West: Brunswick 3165 (Syrause University Glee Club) electric. Columbia 691 D (University of Kansas Glee Club) electric.

*Spalding, Albert*: Alabama: Victor 74443 (Zimbalist) historical.

*Skilton, Charles Sanford*: (See under Indian music).

*Taylor, Deems*: Captain Stratton's Fancy: Victor 1104 (Werrenrath) electric.

*Cadman, Charles Wakefield*:

At Dawning: Victor 1216 (Mary Garden) electric; Brunswick 13095 (Theo. Karle); Brunswick 10167 (John Charles Thomas); Columbia 121-M (Rider-Kelsey); Victor 45170 (Herbert's Orch.); Victor 20668 (Victor Orch.) electric.

Shanewis—Canoe Song and Song of the Robin Woman: Victor \*45495 (Elsie Baker) electric.

Moonlight Song: Victor 64391 (Dan Beddoe) cut-out list.

Little Firefly: Victor 64705 (Maud Powell, violinist) cut-out list.

Moon Drops Low: Brunswick 10228 (Branzell); Victor 64200 (Janet Spencer) cut-out list.

I Hear a Thrush at Eve: Columbia 106-M (Macbeth); Columbia 4017-M (Hackett); Brunswick 13073 (Karle); Victor 742 (McCormack); etc.

Call Me No More: Brunswick 10111 (Chamlee).

My Desire: Brunswick 10188 (Chamlee).

From the Land of the Sky-Blue Water: Columbia 30486 (Nordica) historical list; Victor 659 (Gluck); Victor 871 (Evan Williams); Brunswick 13065 (Karle); Victor 1140 (Mary Lewis) electric; Victor 1115 (Kreisler) violinist) electric, etc., etc.

*Gershwin, George*:

Rhapsody in Blue: Victor \*35822 (Gershwin soloist, accompanied by Paul Whiteman's Concert Orchestra) electric (see review on page 438, July 1927 issue of this magazine, where the old acoustic record by the same artists (Victor \*55225) is also discussed. Banner 2153 (Schubert's Concert Orchestra).

Piano solos (by the composer): Columbia \*809-D (Clap Yo' Hands, and Do-Do-Do). Columbia 812 (Someone to Watch Over Me, and Maybe). English Columbia 4065 (Sweet and Low Dow, and Looking for a Boy). English Columbia 4066 (That Certain Feeling, and When Do We Dance). All are electric.

Songs from Musical Comedies: recorded for all companies by many and various singers and dance orchestras.



*Herbert, Victor:*

(The complete list of Herbert's recorded works is too long for inclusion here; it may be printed in a later issue. A few of the most important disks, only, are named here.)

A la Valse: Victor 1079 (Elman, violinist).

American Fantasie: Columbia 50043-D (Columbia Band) electric. Victor 55093 (Herbert's Orch.)

Babes in Toyland: March of the Toys and Military Ball: Victor 55054 (Herbert's Orch.).

Badinage: Brunswick 2656 (Capitol Grand orch.). Victor 55104 (Herbert's orch.)

Dream Girl, My: Brunswick 10157 (Thomas). Columbia 95-M (Maurel). Victor 45453 (Lambert Murphy).

Dream on—Indian Lullaby: Brunswick 10158 (Chamlee).

Eileen: Eileen, and Ireland My Sireland: Victor 756 (McCormack).

Fortune Teller: Gypsy Love Song: Brunswick 10264 (Bonelli). Victor 844 (Werrenrath).

Indian Summer (An American Idyll): Victor \*55220 (Herbert's orch.)

Love Boat: Victor 18695 (John Steel).

Madeleine: A Perfect Day: Victor 6370 (Alda).

Mlle. Modiste: Kiss Me Again: Columbia 33-M (Lashanska); 7061-M (Rosa Ponselle). Edison 80454 (Marie Tiffany). Victor 45165 (Herbert's orch.); 636 (Mabel Garrison); 959 (Galli-Curci).

Natoma: Dagger Dance: Victor \*55220 (Herbert's orch.); Vocalion 14227 (Aeolian orch.). Paul's Address: Victor 74295 (McCormack). Spring Song: Victor 6147 (Gluck). Vaqueiro's Song: Victor 5871.

Naughty Marietta: I'm Falling in Love with Someone: Columbia 41-M (Tandy Mackenzie); Victor 765 (McCormack). Intermezzo: Brunswick 20006 (Brunswick Concert orch.); Victor 55054 (Herbert's orch.). Italian Street Song: Brunswick 2717 (Rea and chorus); Columbia 82-M (Lucy Gates); Edison 80105 (de Kyzer and chorus); Victor 45181 (Gates and chorus).

Only Girl: When You're Away: Victor 636 (Mabel Garrison).

Operettas, selections: all companies.

Orange Blossoms: Kiss in the Dark: Edison 82317 (Muzio); Victor 959 (Galli-Curci); 1029 (Kreisler).

Panamericana: Brunswick 2656 (Capitol Grand orch.)

Pensee Amoureuse: Victor 74826 (Herbert, 'cello) cut-out list.

Petite valse: Columbia 3-M (Eddy Brown, violinist). Victor 64617 (Maud Powell, violinist) cut-out list.

Serenade, Op. 3: Brunswick 10146 (Elshuco Trio).

Serenades (Suite of): Eng. Vocalion K-05293 (Life Guards Band) electric. Victor 55226 (Whiteman's Concert orch.).

(Operettas of which recorded excerpts are available: Babes in Toyland, Dream Girl, Eileen, Fortune Teller, Mlle. Modiste, Naughty Marietta, Only Girl, Orange Blossoms, Red Mill, and Sweethearts.)

MacDowell, Edward A.:

Indian Suite: Victor \*20342 (Love Song—Victor orch.) electric; educational list. Victor \*19460 (Dirge, and Love Song—Victor orch.) withdrawn.

Marionettes—The Clown: Columbia A-3170 (Columbia Miniature orch.) educational.

Sea Pieces: Starlight: Columbia A-3170 (Miniature orch.) educational. Nautilus, and To the Sea: Victor 20396 (Barth, pianist) electric; educational.

Songs:

Long Ago: Victor 64268 (Alma Gluck); 885 (Zimbalist, violinist) historical.

Maid Sings Light: Victor 64269 (Gluck) historical.

Robin Sings in the Apple Tree: Victor 87171 (Schumann-Heink) (cut-out list).

Sea, The: Victor 45393 (Royal Dadmun).

Swan Bent Low: Victor 45393 (Dadmun).

Thy Beaming Eyes: Victor 1172 (Lawrence Tibbett) electric; Brunswick 10207 (Branzell); Columbia 35-M (Lashanska) Victor 557 (Braslaw) historical.

Tailor and a Bear: Victor 18598 (Victor orch.) educational; Ginn Educational Series G-9-A (Orch.).

Witches' Dance: Victor 20396 (Hans Barth) electric; educational; 1000 (Novaes), Brunswick 15017 (Godowsky). Columbia A-3160 (Miniature orch.) educational.

Woodland Sketches: English Vocalion K-05083 (Regent Symphony orch.).

Deserted Farm: Columbia A-3158 (Min. orch.) educational.

From an Indian Lodge: Victor 20342 (Victor orch.) electric.

Old Trysting Place: Victor 45187 (Herbert's orch.) withdrawn.

To a Waterlily: Victor 1152 (Chicago Symphony) electric; Columbia 2003-M (Grainger, pianist); A-3159 (Min. orch.) educational.

To a Wild Rose: Victor 1152 (Chicago Symphony) electric; 45187 (Herbert's orch.). Brunswick 3193 (Fradlin, violinist). Columbia 2010-M (Casals, 'cellist); A-3159 (Min. orch.) educational. Ginn G-32-A (trio). Vocal arr. Brunswick 10207 (Branzell).

Schelling, Ernest: A Victory Ball: Victor \*1127-8 (Mengelberg and the New York Philharmonic Orchestra) electric, although issued before the introduction of the Victor "Orthophonic" label. Refer to text; also to a study of this recording in "The Gramophone," Vol. IV, page 393.

## The New Columbia Broadcasting System

ANNOUNCEMENTS have been made of the formation of a new radio broadcasting chain under the control of the Columbia Phonograph Company and consisting of a system including some sixteen leading stations, to which others will be added later. Major J. Andrew White, pioneer broadcasting and famous announcer will be at the head of the technical affairs and the programs will be under the supervision of Arthur Judson, the well-known concert manager, who has played such an important part in the success of the New York Philharmonic both in its regular and Stadium series, and the Philadelphia Symphony.

World famous singers, entertainers and musical organizations of America and Europe will be drawn upon to furnish radio programs of the most significant type. In addition to which, several new and unique ideas, hitherto unconnected with chain broadcasting, but so naturally allied to network programs that their inclusion is inevitable, are to be introduced for the first time by the new system.

As this marks the entry of a phonograph company into the chain broadcast field, with a network of radio stations under its direct control, for the first time, it is of interest and importance to every phonograph as well as radio "fan." Indeed, it may mark a new era in the mutual co-operation of these two great mediums. The new system occupies the thirtieth floor of the Paramount Building in New York and plans to start broadcasting Sunday, September 4th. The key station will be WOR, L. Bamberger and Company, Newark, N. J. Other stations joined as a part of the new chain are:

WEAN, Shepard Stores, Providence

WNAC, Shepard Stores, Boston

WFBL, Onondaga Hotel, Syracuse

WMAK, Johns-Manville, Lockport (Buffalo)

WCAU, Monumental Radio Co., Philadelphia

WJAS, Pickering Stores, and Gazette-Times-Chronicle-Telegram, Pittsburgh

WADC, Allen Theatre, Akron

WAIU, American Insurance Union and Columbus Dispatch, Columbus

WKRC, Kodel Radio Company, Cincinnati

WGHP, Geo. H. Phelps, Inc., Detroit

WMAQ, Chicago Daily News, Chicago

KMOX, Globe-Democrat (The Voice of St. Louis), St. Louis

WHO, Bankers Life, Des Moines

Further announcements and developments may well be awaited with the keenest interest and expectation by every music lover.



## British Chatter

By H. T. BARNETT, M. I. E. E.

LONDON, August 15.

*Surface Noise*  
*Production—Construction—Enhancement*

OF all gramophonic faults marring enjoyment to the listener undoubtedly "scratch" is the worst; it makes feeble records even of the most exquisite music impossible to be borne; it puts records of great compositions having quiet intervals and pianoforte records by all but the best makers straight into the junk shop.

Some hardened critics used to contend that "scratch" is a necessary evil quite inseparable from accurate reproduction and that few musical people heard it at all or if they heard it were upset by it. The phenomenal leap to the highest popularity by the Columbia records following the adoption of the new smooth surface process of manufacture proves the latter assumption to have been entirely wrong. Since I started writing on gramophone subjects five years ago I have always contended there was no direct relation whatever between the projection of a big "scratch" noise by a gramophone and its capacity for absolutely pure reproduction, now I will go a step farther and say that unless *all* the reproducing apparatus in the machine is specially designed for the elimination of surface noise anything approaching production of pure musical tone or correct instrumental characteristic is quite impossible.

When I only had the gramophone to guide me I felt sure that hissing and crepitational noises were not only objectionable in themselves but that they also upset the remainder of the tone. Now I have a wireless set which gives dulcet music of great purity in those rare intervals free from interference, but when there is present even an almost inaudible hiss from distant Morse or from some faulty insulation or bad junctions on our tram system then the upsetting of the sound waves renders the music rough and harsh and makes it very difficult indeed to separate the strings from the wood-wind.

### *Production*

Friction between the needle and the record produces the noise in the first instance. Records should have as smooth a surface as possible. In my own collection the surface of the celebrity Columbias is the best of all, then follow the cheaper Columbias, the Regals, and the recent Parlophones. These records are all extremely silent in surface even with bad reproducing apparatus. Almost if not quite so perfect as the foregoing when used with correct reproducing apparatus (but showing a greater difference where the machine is a bad one) is the larger group H.M.V., Edison-Bell special, Winner, V.F., Homochord and Zonophone. On my own machine all this latter group in common with the former is almost inconveniently silent for when there is the least noise in the room one cannot hear

the needle take the groove, and I sometimes shut down the lid thinking I have heard the needle take the groove when in fact it has not done so but is still running on the margin. Evidently then if you wish to reduce surface noise to a minimum your first step must be to select records from the first group only for a bad machine, or from either group for a good one. Some day, when records are made of glass, they will all be silent surfaced even on bad machines, but in view of the enormous vested interest involved in manufacturing composition records I fear we may have to wait several years for that much to be desired consummation.

*Needles.* Friction between fibre needles and records is not so noisy as with even the best steel needles heavily weighted but in view of the fact that they produce more wear on records than do good steel needles (manufacturers of the best records having issued warning against their use) and also because the reproduction with them is so smudgy I am going to disregard them here. Steel needles therefore only are left for us to consider.

The finer the point of the needle the smaller the surface of steel in contact with the record material and the less the "scratch" so that ordinary coarse needles should only be used for ephemeral dance records where surface noise, tone quality, and wear on the record are of no importance. Those who are satisfied with a reduced tone volume will also reduce surface noise by using the long finely pointed Columbia needle or a similar one; such needles are fairly quiet and when used on good machines produce but little wear on the record. But if a *full loud tone* is wanted coupled with minimum surface noise, perfect definition and a burnishing effect on the record then the fine gauge steel grip needles (either in "Sympathetic" or the "Euphonic") must be used.

*Needle Angle.* The nearer to upright the stylus bar of the soundbox and consequently the needle be set the greater will be the tearing effect on roughnesses on the bottom of the groove and the more noise will be created. On bad machines having incorrect needle track alignment the needle angle *must* be allowed to remain nearly vertical because any attempt to ameliorate the slope would result in a worse skewing of the needle across the groove, but in the case of machines having good track alignment (see my former articles in this magazine) the needle angle may be as sloping as 50 degrees with the horizon—that is to say its line may be similar to that of the hour hand of the clock when the time is twenty past seven, and this angle will also cause less wear on the record and give a truer musical reproduction. If the "Sympathetic" grip is being used at this angle a little flat should be filed on the bottom of its nose so that the needles may be used projecting only very slightly in order to provide maximum tone volume coupled with exceedingly clean definition.

By the way, Brunswick has adopted this 50 degree needle angle in the "Panatropes" I have seen in this country, I hope they have followed the



same good precept in the construction of their new gramophone, the "Prismatone" concerning which we have read such eulogistic recent reports.

*Weight on Needle.* The smaller the weight on the needle the less the surface noise, especially if the needle has a fine point. The tone arm if of straight (like the Columbia) pattern should be counter-weighted at its back to reduce the weight on the needle to not more than four ounces; if fine grip needles are used the weight need not be more than two ounces. Goose neck and Victor pattern tone arms, those tone arms having swivelling ends, may be weighted at the side of the swivel piece opposite to the soundbox. Even on bad machines in which the needle *must* be nearly upright fine gauge steel grip needles weighted to only two ounces will make no more surface noise than fibres and will easily beat them in all other respects.

*Needle Track Alignment.* Of course the needle must be dipping down truly straight into the record groove and not be skewed across it or the point will tear into one side of the groove, by force of wedge action, and will turn a shaving of the record material away, making a terrible shindy in process of doing so. New subscribers to this magazine should read my former articles for further information on this point.

#### Conduction

Surface noise now having been produced it will have been transmitted from the needle to the stylus bar from whence there are two paths into the acoustic system of the machine where it will receive enhancement or amplification. One of these paths is through the stylus bar fulcrum (the device attached to the rim of the soundbox and upon which the stylus bar pivots) and up through the back of the soundbox to the tone arm from which it reaches the amplifier by metallic conduction. The second path is up the stylus bar and then radially through the material of the diaphragm.

Now as regards the first path the worst common pivoting for the stylus bar (from the point of view of "scratch" transmission) is a trunnion centered between screws. Mechanically this is the best possible lever fulcrum because it cannot put any tension on the diaphragm but most reluctantly I have to cut it out from what I consider good soundbox design for the reason before stated. The next and nearly equally noisy common pivoting is a pair of rocker pins at *right angles* to the stylus bar. It is difficult to understand why there should be so much difference between parallel to the stylus bar pivot pins and right angles to the stylus bar pivot pins, but everyone who has tried both kinds will know that the difference exists.

By-the-bye, I will mention here that those who have soundboxes with this best kind of pivoting, and in which the stylus bar is pressed against the pivots by a steel spring, may effect a further reduction in surface noise by replacing the steel spring with a rubber one. From the pivots and through the rim of the soundbox the

"scratch" now progresses through the *back of the soundbox*; the best material for this, and one which balks a lot of noise, is vulcanized fibre. After the back is passed nearly every soundbox has some rubber insulation of sorts interposed before the tone arm is reached; these insulating pieces vary a good deal in design but I have not noticed any appreciable difference in their effectiveness, but because such is the case it must not be supposed that the rubber insulation at this point can safely be dispensed with, it cannot. Care must be used in design to prevent the rubber from acting elastically because if the soundbox is not substantially rigid against the vibration of the needle if not against slowly applied pressure (the two things act so differently on rubber); if the soundbox is mounted so that it has the least capacity for rapid oscillation on its neck then the records will quickly be destroyed.

Regarding the second path, up the stylus bar and through the diaphragm, it must be remembered that when needles having nice fine points are used "scratch" is derived not so much from the sides of the record groove as from up and down motions on its bottom and consequently is *opposite in direction* to those movements producing musical tone. Obviously then, there is some advantage in having the stylus bar, which should be as rigid as possible for in and out movements of the diaphragm, *as flexible as possible towards sideways movement*.

Anyone can by a few simple experiments find that other conditions being equal the amount of surface noise shown by a diaphragm of any material increases almost proportionately with increase of thickness, therefore no matter what material the diaphragm may be made of it should be as thin as possible consistent with the production of solid tone free from blast or speaking. The material of the diaphragm is most important; of all the substances I have used mica and compressed silk are the worst, aluminum occupies a medium position, and celluloid is best. On account of the very perfect way in which aluminum of extreme thinness can be stiffened by spinning to a corrugated or like sectional contour whereby owing to its small mass it makes an excellent diaphragm from mechanical and musical points of view on the whole it is to be preferred to celluloid. Perhaps some day an inventor will come along with some stiffening contour from *very thin* celluloid (the thinnest I can use is .015 inch) such as will enable it to form a *small mass* diaphragm as good as any we can make today from aluminum; should that happen then on account of its small transmission of "scratch" celluloid will be greatly to be preferred.

#### Enhancement

The "scratch" now having reached the amplifier all we have to remember is that those factors in design contributing to harsh tone also disproportionately magnify surface noise. The dead-end goose neck, rectangular section horns, flattened section horns, horns made of hard non-flexible material should be avoided.



Those who can carry out all the before mentioned suggestions on their gramophones will get a far purer representation of recorded music than can be obtained from any electrical devices, for on the latter such "scratch" eliminating means cannot be fitted; but stay—on the Panatrope *at least one may use fine gauge steel grip needles*; and the definition of the machine is enormously improved when they are used, tone volume is increased and "scratch" is greatly reduced.

#### *The Westinghouse Amplifier*

If any reader will send me particulars of this to my house at 123 High Street, Portsmouth, England, I shall be ever so much obliged.

#### *Certain British Soundboxes*

There are hundreds of soundboxes manufactured in this country. I have specially studied only those in which the diaphragm is not less than 2.9-16 inches in diameter, because this group contains *all* the boxes capable of reproducing deep bass tone when used on an acoustic system of pleasant open proportion and not more than three feet in length. It is true that the full realization of 32 foot organ tone is only obtained when the horn itself is of flexible material, but with this group of boxes passably good deep bass tone is obtainable even when the horn is stiff and not "floating" but secured to the machine casing.

The first and most important from the trade point of view is the Thoreus (Swiss) "Pianina" selling at 9/- retail. It has a mica diaphragm 65 mm. in diameter. If one is lucky enough to get one with a thin mica its tone is fairly full and it shows less surface noise than most mica boxes. The steel spring tensioning the stylus bar generally gives acoustic trouble. This box is most likely obtainable in America so I will mention that it may be greatly improved by:— (1) Loosening the rubber collar compressing screws at the back so that they only just bite; (2) replacing the corbus-craw steel tension spring with a tubular spring of rubber; (3) scraping off the paper face label and varnishing the face; (4) chamfering off the sharp edge at the sound outlet from the diaphragm chamber; (5) replacing the mica diaphragm with one of .006 inch aluminum hard spun with stiffening corrugations and mounted so that its edge only is lightly gripped in the gaskets.

A nice English made 65 mm. mica box is the "Bros.", sold by Rice Bros. of London Road, Brighton and priced at £2.2.0. It is better than the unaltered "Pianina" but not quite so good as the "Pianina" altered as I have indicated.

My own box, the "Peridulce," made by the Murdoch Trading Co., of 59 Clerkenwell Rd., London, E.C., and sold at 30/- (complete with euphonic needles and grip) has a 65 mm. "indomed" aluminum diaphragm. It has a big forward tone very free from surface noise.

A new mica box made by Edison-Bell, Ltd., of Glengall Rd., London, S.E. 15, is a thing to watch out for. I have not yet tested it but I have heard it at the works, undoubtedly it is a thing of great

promise for it comprises an entirely new invention in tensioning the stylus bar. This tensioning is performed over a cantilever device that helps the action of the needle in producing motion of the diaphragm in both directions the moment the stylus bar passes the dead centre. The price is not yet fixed. Directly the box is on the market I will test it and report at once in my "British Chatter." I think the invention a very important one in reference at least to its use in relation to mica diaphragms whether it may prove equally useful in combination with other diaphragms or whether it may cause mica to give a better result than can possibly be obtained from other materials remains to be seen.

A unique box deserving serious notice is the "Astra No. 4" made by The Gramophone Exchange, New Oxford St., London, W.C. and priced at £2.2.-. It has a diaphragm 2.7-8 inches in diameter and made of some textile material; it is the only box, British or Foreign, that will show a big tone and adequate bass with an acoustic system not more than 2 feet in length or with an extra big horn of rapid flare-out. Its only fault is its very vigorous surface noise with coarse needles and rough records—but then one need use neither of these horrid things.

In order to avoid misunderstanding by new readers I will repeat that the modern fashionable (but to me horrid) saxophone type acoustic system machine does not need an extra big soundbox to re-generate recorded deep bass tone. There are only two sound boxes here with small enough exit from the diaphragm chamber to suit this type, the H.M.V. (The Gramophone Co.) and the V.T. (Columbia); they are both beautifully made and quite the best thing possible for their respective machines.

HANDS AND EARS ACROSS THE SEA!

## Needles

By Ferdinand G. Fassnacht

**N**OW that one can procure such wonderful reproducing machines as the Victor Orthophonic Victrola, the Brunswick Panatrope and the Columbia Viva-tonal along with records from these same concerns, electrically recorded, most of which are simply astounding in their realism, one would naturally imagine they would expend special effort in the manufacture of a REAL needle.

Most of us record collectors take special pains in building up a library at not a little cost and most of us again take special pains in keeping these libraries in first class condition. Nothing can ruin a record quicker than the ill usage of needles.

There are various kinds and styles of needles and not one of them can be called an IDEAL one—a rash statement to be sure, but nevertheless a true one.



There are two classes of record players, namely the one who thinks it too much trouble to change the needle for every side played and the one who contends it is no effort to change the needle for every side. Taking this into consideration, the needles that one can procure must also be classed into those that are semi-permanent and the regular steel needle that is used but once.

The writer has an *Automatic Orthophonic Victrola* and naturally interested in the semi-permanent style.

Of the semi-permanent style there are three different makes the writer has experimented with—TUNGSTONE, put out by VICTOR in three tone qualities, soft, full tone and extra loud; EUPHONIC, made by the Murdoch Concert Co. of London, for use with the Euphonic Needle Grip; and lastly the Sympathetic Needle made by the Edison-Bell Ltd., also of London. Any Tungstone needle eventually ruins the record. It wears them to a terrific extent. Using the full tone Tungstone at first on a brand new record, especially one of the so called "knock-out" records lately put out on the market, one is impressed with the wonderful tone quality, but play this record ten or twelve times with this same Tungstone and you will begin to get a blast where there is a double forte being played and a mesh of underground tones above that of the surface noise. This is not the writer's idea of keeping his library in first class condition, so with the help of the PHONOGRAPH MONTHLY REVIEW, we experimented. We tried out the other two styles mentioned above, Euphonic and Sympathetic and found the latter altogether too small a tone for mostly all kinds of records. By this I mean Orchestral records, Vocal, Instrumental, etc., so we eliminated this for that one reason alone.

The Euphonic needle, used with the grip is the nearest to my idea of an IDEAL one. If one is careful and allows the point to project out of the grip *not over* one thirty second ( $1/32$ ) of an inch, then, and only then will one get the real full tone needed to play the Symphonic records to sound as they should. These needles will play twenty records that have been "broken in" the right way. By this is meant that when one procures a set of new records these needles should be changed after every THIRD record until after the records have been played several times, as a new record will wear these steel needles faster than when they have been "broken in" by usage.

The only tone that will better that of the Euphonic is the MEDIUM STEEL NEEDLE properly tempered. This brings us to that class of record players who change their needle every time they play a side. This is the IDEAL tone, but can not be procured by the usage of ANY semi-permanent needle on the market today. We ask the various manufacturers, WHY?

A semi-permanent needle with TONE quality of the properly tempered medium steel needle PLUS the burnishing action similar to the EUPHONIC STEEL GRIP needle, is the needle for which they should strive.

The MEDIUM STEEL NEEDLE must be changed for every side played. Used but once;

otherwise it will ruin the record. BUT the tone quality of this needle is the proper one to bring out all shadings, be they great or small.

The Black TUNGSTONE of the Victor produces a smoother tone than the gilt TUNGSTONE, but its wearing qualities are no better, and after playing ten or twelve records one can detect blast and that underground tone heard above that of the surface noise. In direct contrast the EUPHONIC STEEL GRIP needle, AFTER the record is "broken in," improves the record with each playing, due to the burnishing action for which these needles are noted. The REAL tone is missed but one must make up his mind to sacrifice tone for wearing quality, especially with sets that are now procurable of Master Works. The surface noise of the EUPHONIC needle is negligible; similar to a soft purring sound and not heard above the music.

The various engineers and laboratory men of the leading Phonograph concerns have done wonderful work with their manufacturing records that are really true to life along with reproducing machines that are uncanny to say the least. Let us now hope they are working on a SEMI-PERMANENT NEEDLE that will give us all we can desire in TONE quality, WEARING quality on records and DURABILITY of the needles themselves. It can be done.

## Recorded Remnants

It is so very charming that one can not help remembering again the English courtesy and the delight in dealing with the English people, not only is it a great relief to almost have your wants anticipated, but such apparent pleasure in tending to those wants will always remain a very very happy memory.

I have or may have, indicated before that upon occasions I made the rather bold attempt of keeping up a library of modern English Authors. Naturally, this library is somewhat specialized and will run to various very definite categories. I have a very splendid book seller in Chicago that, knowing my taste and ideas, each month or oftener if the occasion arises, sends me all new books by these various authors. In short, they send me things in which they think I will be interested and in nine cases out of ten they are right. My collection of phonograph records does not differ widely from that of my books. There are certain things in which I specialize; there are certain composers that I pretend to a certain amount of completeness. But I know of no record dealer who will do the same thing for me that my book dealer does,—I might even say I know of none that are competent to do so. I know many people that I am sure could take care of such a "fussy" person as myself, but unfortunately none of them are in the record business.

There used to be a time when a comment on the monthly output of records was possible; but things have now progressed at such a rapid rate



that one becomes confused unless he will confine himself to one particular section. This is even more true when one finds himself pouring over all the Foreign and English catalogues; what with new symphonies, re-recordings of old ones, quartets, songs and opera stuff, our ears are clanging and our heads are buzzing. Along with the mighty output that is placed at our disposal each month (and I am convinced that we will see it even more augmented during the fall and winter) comes the conviction that our old records, the ones we bought three and four years ago, will become quite useless for anything other than a curiosity. All the old mechanically recorded orchestral works will soon be put in the catalogue of records that are of historical interest. The first time that Stokowski conducted for the Victor Company, a record that Cortot made in 1915, and it is very true that when I do find myself playing the old ones at all, I can not help but feel a pang of regret,—how much I used to enjoy the really remarkably poor version of the Cesar Franck Symphony (it is curious, by the way, that no one has remade that) how much pleasure I used to get from the old and really terrible Beethoven Symphonies; I treat them now as old lovers and I can not bring myself to give them up and make room for the new ones that are coming in so fast. There is a certain sentimental attachment that I can not get rid of.

From the Parlophone Company in England has come a perfectly charming Handel Sonata for Harpsichord and Viola de Gamba played by Anna Linde and Paul Grummer. I believe that I have before remarked upon the fine Harpsichord records of Anna Linde and now the combination of the two old instruments is a great delight. The name of Paul Grummer is new to me but I hope that we may hear more and more of his fine quality and tone. There seems to be a very timid revival of the old music played on the instruments for which it was originally intended. This movement seems to be led by the Parlophone Company and I hope that the sales of their efforts, so far, will be such, that they will be encouraged to go further. With the Harpsichord records and this Sonata it is almost possible, with indeed very little imagination, to create for yourself in your own home another and an older epoch, to have before you the very players and performers in the time of Handel, Haydn and Mozart, to carry yourself into another musical world where there was no Strawinski, no Hindemith, and no modern clanging and banging. There is a certain quiet, a naturalness, and absence of affectation that is very, very satisfying.

VORIES.

## Gramophone Tips : 1927

By CAPTAIN H. T. BARNETT, M.I.E.E.

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from

THE PHONOGRAPH PUBLISHING CO.

64 Hyde Park Ave.

Boston, Mass.

## Mrs. Frances E. Clark

*Director of The Educational Department*

*Victor Talking Machine Co.*

(Picture on Front Cover)

WHAT the labors of men like Theodore Thomas and Walter Damrosch have done broadly for the culture of music in America, those of Frances Elliott Clark, in equal pioneerhood, have done for the teaching of music appreciation throughout practically the entire public school system of the country.

The career of Mrs. Clark has been notable in that it has turned, by simple sincerity of purpose, the exploitation of a commercial product into almost an evangelizing force. Since 1911 she has been Director of the Educational Department of the Victor Talking Machine Company, to which she was called in that year. She was probably the first trained educator to carry the phonograph into the forbidding world of music teaching in public schools; to insist that it had a place there, and to maintain it until its actual need became recognized and accepted.

Mrs. Clark was born in Indiana, largely of Puritan stock; and she can boast of descent from John Eliot, the "Apostle to the Indians." She was reared on a farm. She began her educational life as a local school teacher—and she was widowed at twenty. She became Supervisor of Music in the public schools of Milwaukee, where she first introduced the phonograph into her own classes, little thinking that in the next half generation its use would become nationwide. Teachers' associations learned of her, and she was asked to present her ideas before them.

Not long afterward, followed the business connection which was to prove the field of her life work. She set out to have recorded, and made available to educators, a series of records covering the entire historic range of music, and yet larger series covering the whole range of music from the viewpoint of progressive musical education—from the kindergarten to its emergence, for the artist or the listener, into the concert hall, or, if need be, the operatic stage.

A very long article would be necessary to explain in detail the growth of this work; how, year after year, for instance, as new systems, new books on school music teaching began to appear, Mrs. Clark labored with their authors, and produced whole series of illustrative records; how the knowledge of these and its applications, the whole place of musical culture in the life of the "common people," was carried throughout the country by a travelling staff of workers which she herself organized and trained; how she strove against permitting recorded music of real beauty and significance to drop into forgetfulness, by taking under her own protection records which did not yield large immediate commercial returns; and how she fought strenuously against



the destructive force of too-prevailing tendencies in low-grade popular music, when introduced into the life of growing children.

In the main, however, her enterprises have taken three general forms. That of music history and appreciation begins with the essentials of music—melody, harmony, rhythm, and so on; and only typical and finished artists are employed in it. Its proceeds cumulatively, employing, by the way, such plans of study as the "Instruments of the Orchestra by Sight, Sound and Story"; and including such things as accompanimental band records for community singing and the like. In pure history, it begins with the known fragments of Greek music. In physical education, play and so on, Mrs. Clark has gathered together music for marching, folk dancing, singing games, mimetic play, pantomime, pageantry, interpretative and aesthetic dancing, for the whole informal life of music in the lives of the young. Such authorities as Elizabeth Burchenal and the late Cecil Sharp figure in these.

Practically the whole range of music Mrs. Clark has brought together, is covered by printed comment in some form or other, most often in specific books of musical information, all of which she has edited or overseen.

As announced in last month's issue, Mrs. Frances E. Clark, Director of the Educational Department of the Victor Company, kindly sent the entire Special List No. 3 of Educational Records to the Studio for review. (Readers will probably remember our mention of the notable Special List No. 2, in the April issue of this magazine.)

As before, the object has been to re-record old and tried favorites in the Educational Lists, adding new works of equally strong appeal. The attempts to obtain variety are remarkably successful, and here, too, the average music lover can find much of interest and value. Of course the records are intended primarily for use in schools, but we should not fail to call attention to the fact again, that educational work belongs as much if not more—in the home as in the school, and that such records can be put to excellent service building up a musical education for children (and adults too!) right in the home. And then besides the purely "educational" records there are several of interest to every enthusiast, notably the splendid *Hansel and Gretel Prelude* by Albert Coates and the *Symphony Orchestra*.

Beginning, however, at the beginning, we have first nine records of *Songs for Children*. (All the records are double-sided ten-inch disks, priced at 75c unless otherwise stated.) Edna Brown and Alice Green have one side each on both 20623 and 20617, and the latter has both sides of 20618. The pieces are from *Lilts and Lyrics*, and *Songs of the Child World* (Riley-Gaynor): *The Leaves Party*, *Thanksgiving Song*, *Land of Nod*, *Tracks in the Snow*, *Jack O'Lantern*, *The Woodpecker*, *Robin Redbreast*, *Sweet Pea Ladies*, *Household Hints*, *Gingerbread Man*, *Jap Doll*, etc. etc. The tiny song, *Tracks in the Snow*, makes one think of Debussy's like-named piano prelude—not that the pieces have even a mood in common! Anna Howard sings songs from the *Hollis Dunn Music Course* (Johnstone) on 20624 (*A Wise Bird*, *Cuckoo Music*, *Buttercups*, etc.); *Mother Goose* songs on 20621 (*Diddle, Diddle Dumpling*, *Jack and Jill*, *Sing a Song of Sixpence*, etc.); four songs by Brahms, Schumann, and Schubert on 20737 (*Lullaby*, *Little Dustman*, *Hey Baloo*, and *The Linden Tree*); and two by Grant-Schaefer and three by Gaynor on 20738 (*The Sandman*, *Spinning Song*, and *Slumber Boat*, *The Top*, *The Fairies*). Edna Brown continues the Riley-Gaynor series on 207343 and sings a miscellany of folk songs on 20744. (The accompaniments, as before, are by Miss Myrtle C. Eaver, and are no less distinguished by their unassuming effectiveness.)

The Victor Orchestra has two records of *Rhythms for*

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Beethoven's

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Rich. Strauss's

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## Record Buyers' Guide, July 1927

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Children on 20526 and 20536, three sides of which are devoted to rhythm medleys by Anderson (motives for skipping, running, marching, flying birds, highstepping horses, etc.), and the fourth to Behr's *Camp of the Gypsies*. Mark Andrews, organist, provides accompaniments for group singing of America the Beautiful, Battle Hymn of the Republic, and Columbia the Gem of the Ocean (20745). Returning to the Victor Orchestra, we have re-recordings of the two records of instruments of the Orchestra, 20522 and 20523, on which each instrument plays a short, characteristic solo. Strings: violin, snatches from the Bruch concerto and Delibes, *Pizzicato*; viola, from *Der Freischütz*; cello, from *William Tell Overture*; double bass, from *Aida*; and harp, part of the cadenza from Tchaikovsky's *Waltz of the Flowers*. Wood Wind: piccolo, Berlioz' *Will o' the Wisp*; flute, *Semiramide Overture*; oboe, *Aida*; English horn, *Largo* from the *New World Symphony*; clarinet, *Orpheus Overture*; bass clarinet, *Tasso*; bassoon, scherzo from Schumann's *Third Symphony*; double bassoon, *Fidelio*. Brass: French horn, *Martha Overture*; trumpet, 3rd *Leonora Overture*; trombone, *Tannhauser*; bass trombone, *Walkure*; and Tuba, the *Dragon Motive* from *Siegfried*. Percussion: solos by the snare drum, bass drum, timpani (the label falls into the old error of substituting a "y" for an "i" in the word; although there is no "y" in the Italian language!), cymbals, gong, tom tom, triangle, orchestral bells, chimes, xylophone, castanets, tambourine, and celeste. Each solo is necessarily but a few measures in length, but the distinctive tone quality of the instrument is in most cases satisfactorily captured. One wishes that the idea might be expanded and that records for music students of longer examples (such as those given in the standard orchestration text books) might be issued. Indeed, it seems unfortunate that the Berlioz-Strauss or the Forsyth works on orchestration could not be supplemented by a set of records embodying all the musical examples, actually performed by an adequate orchestra. Or think of what enhanced value Rimsky-Korsakow's book on Instrumentation might gain from recordings of the many fine examples given from his own works. The work Educational Records are doing in the elementary and high schools is a great one, but the end is



not there; in colleges and conservatories lies an immense and almost unexplored field for the phonograph. May it be the scene of the next development!

After which digression, we return to the eight records of instrumental music for elementary grades. The Victor Concert Orchestra plays 20636, 20521, 20563, and 20620, respectively: Minuet (Boccherini) and Sous Bois (Staub); Spanish Dance No. 1 (Moszkowski) and Spanish Serenade (Bizet); Musette (Gluck—"Armide") and Ballet des Sylphes (Berlioz); Pastoral Symphony (Handel—"The Messiah"), How Lovely are the Messengers (Mendelssohn—"St. Paul"), and See the Conquering Hero Comes (Handel—"Judas Maccabaeus"). One might comment particularly on the Berlioz piece, the record of which is interesting in that it allows one to hear clearly the structure of the piece, which when played by a large symphony orchestra is done so with such an infinitesimal pain-isimo that the work is practically inaudible!

The Victor Band plays Yankee Doodle and Dixie in various versions on 20166; the former as an old jog and nursery rhyme for fiddle, piccolo and drums (Lexington March), and for full band; the latter for banjo, tambourine and clappers, then for piccolo and drums, and finally for full band. On one side of 20637 the Victor Brass Ensemble plays Meyerbeer's Torchlight Dance No. 1, while the Florentine Quartet, on the other, plays Drdla's Souvenir and Drigo's Serenade. 20525 is a re-recording of Clement Barone's flute solo, The Whirlwind (Krantz) and William Gruner's bassoon solo, Hungarian Fantasia—Andante e rondo (Weber). Alexander Schmidt, violinist, demonstrates the capabilities of that instrument in Schubert's The Bee, Chopin's "Minute" Waltz, and Ogarew's Caprice.

For Negro Spirituals there are three records by the Tuskegee Male Quartet: Good News and Live a-Humble, Go Down Moses and I Want to be Like Jesus, Old-Time Religion and Steal Away to Jesus, all sung in the authentic, old-fashioned style, without the exaggerations and extreme vocal effects that are sometimes associated with the singing of these unaccompanied quartets.

Going on to the folk dances, both American and England are well represented, the former by three records (20638, 20639, and 20592) by the Victor Orchestra and the latter by three (20641, 20642, and 20746) by the Mayfair Band. The six sides of the American dances are devoted respectively to Quadrille Figures 1, 2, and 3 (Chillicothe, Virginny Shore, O Susanna, Arkansas Traveler, Captain Jinks, and Rosin the Bow). The second side of 20638, containing the medley of O Susanna and Arkansas Traveler is particularly interesting. (One notes that the spelling "Bow" is preferred in the selection which is sometimes named, "Rosin the Beau"; opinion and authorities seem divided on this point.) The English Morris Dances are four in number, Shepherd's Hey, Glorishears, Bobbing Joe, and Country Gardens. 20746 contains Confess, Lady in the Dark, and Chelsea Reach for additional English folk tunes. All are arranged by the late Cecil Sharp, to whose indefatigable activities the notation and publication of these tunes and their consequent popularity was so largely due. Shepherd's Hey and Country Gardens are also well known in Percy Grainger's concert arrangements, which are not adapted for actual dancing, however, as these versions are. The Mayfair Band seems a very capable one, admirably suited to the performance of these dances. Needless to say, the recording, here as elsewhere, is excellent.

The list of songs for Junior and Senior High School and College is led by a twelve-inch record (9104—\$1.50), sung by Lucy Marsh: Messiah—I Know That My Redeemer Liveth, and Elijah—Hear Ye Israel. The same artist also sings Solvejg's Song (Sunshine Song) and Solvejg's Cradle Song from Grieg's Peer Gynt music (4014—\$1.00). Royal Dadmun, baritone, sings five selections: on 4011, Wolf's Zur Ruh', Zur Ruh'! and Strauss' Allerseelen; on 4009, Purcell's I Attempt from Love's Sickness to Fly and Giordani's Caro Mio Ben; and on 4008, Schubert's Who is Sylvia?, coupled with Lambert Murphy's singing the other well known Shakespeare-Schubert song, Hark! Hark! the Lark. Lambert Murphy has both sides of 4010 to himself, Foster's I Dream of Jeanie with the Light Brown Hair and Hopkinson's My Days Have Been so Wondrous Free. All of the above-named are ten-inch new Red Seal class records, price \$1.00 each. The remaining record, 20739, is 75c; it couples Ralph Crane in Mozart's The Blacksmith, and Raymond Dixon in Schumann's Return of Spring. The outstanding works are those of Miss

Marsh and Mr. Dadmun; the Purcell and Giordani coupling of the latter deserves particular mention, although all are of interest and merit. One wonders, however, whether in the case of the Wolf and Strauss songs which are available in the regular Victor catalogue, as sung by artists like Jeritza, duplication was strictly necessary. Perhaps the consideration of price plays a part.

The remaining records in this list are classified under the heading, "Instrumental Music for Junior and Senior High School," and include Sibelius' Finlandia and Grieg's Lyric Suite, Op. 54 (Shepherd Boy, Norwegian Rustic March, Nocturne, and March of the Dwarfs) by Sir Landon Ronald conducting the Royal Albert Hall Orchestra (respectively Nos. 9015, 9073, and 9074, price, \$1.50 each), and, finally, Humperdinck's Hansel and Gretel Prelude played by Albert Coates conducting the Symphony Orchestra (9075). The Finlandia record was reviewed from the English pressing on page 349 of the July issue and mentioned in passing (with the other major orchestral works in the Educational List) on page 478 of the August issue. It is hardly necessary to remark further on this work, especially since we can find nothing of good to say of it, except that we strongly feel that a complete and adequate Finlandia is still unavailable and is one of the pressing needs for early recording.

The Grieg Lyric Suite will probably be known to many piano pupils through its original version; the Nocturne and March of the Dwarfs have long been favorite selections. Unfortunately, the performance and recording here are little above the class of that of Finlandia. It is a pity that these re-pressings of inferior English works (so different from the effective ones of the Symphony Orchestra and the Mayfair Band) should be allowed to detract from the otherwise high standard maintained in the Educational List. When serious or major works are chosen for inclusion, one naturally expects them to measure up to the usual tests by which one judges regular celebrity releases; failure to do so must be condemned the more severely since the works are intended for children without preconceived ideas of musical taste, whose whole musical future must largely depend upon the works heard during the impressionable age.

Luckily, the review of this List No. 3 need not end on this pessimistic note. On the contrary, with No. 9075 one has a record that is a notable contribution to recorded literature and a particular jewel in the Educational Catalogue which first makes it available in this country. Humperdinck may not be a composer of the first or even second or third rank, but he has earned an absolutely unique place for himself in music with his two operas, Hansel und Gretel, and Die Königskinder. Written for children, they are of perhaps even greater appeal to "children of a larger growth." The Prelude to the former and better known opera holds a place by itself in orchestral literature. The touch of Wagner is there, of course, but the individuality of Humperdinck is unmistakable nevertheless. One might fear that Coates would have piled sonority on brilliancy in this piece to the detriment of its true beauties, but such is most emphatically not the case. There is sonority, there is brilliancy, but never for their own sake. The whole lovely opera is caught in miniature, and in undiluted essence. Favored indeed is the child who may hear this music in its home during its impressionable years; certainly nothing better could be chosen for it to hear.

It goes without saying that every educational director and parent will find this record of paramount importance, but no music lover should forget that it is equally to be treasured for its own sake. This is a tiny world, but it is a world of music which for sheer delight will perhaps never be surpassed. We trust that the Educational Department of the Victor Company will not rest on its well-earned laurels, but continue the good work with early releases of the Witch's Ride, The Dream Pantomime, and excerpts from Die Königskinder, which is all too little known in this country.

## PRIZE CONTEST

This month we select for publication several letters describing sacrifices rather out of the ordinary. The invention in the first may well prove worthy of emulation by other enthusiasts in similar desperate situations! It should not be thought, however, that odd or unusual sacrifices are the



only ones we want to hear about. The hardest and most touching sacrifices are the simple, every-day ones—and how many enthusiasts have not made them? Tell us about it in your own words; we want to hear from everybody.

Remember that the Contest expires December 15th, 1927; that pseudonyms or initials only will be printed; that literary considerations play no part in the awards; and that the prizes are respectively fifteen, ten, and five dollars' worth of records of the winners' choice.

Next month an announcement will be made about the other contest "Is Your Favorite Work Recorded?" And by the way, it is interesting to look back at the lists of works suggested in the first issues of this magazine and then see how many are being recorded. Dukas' *L'Apprenti sorcier* (electric re-recording) and *La Peri*; Ravel's *La Valse*; Brahms' *First* (electric re-recording); Tchaikowsky's *Piano Concerto*; Grieg's *Piano Concerto* (electric re-recordings), various choral, piano, and organ works are being issued now for which we hoped so earnestly then. What will come next?

Meanwhile, write about your sacrifices, and send your letters to the Sacrifice Contest Editor, care of the magazine.

Faternally yours,

VORIES FISHER, *Chairman Contest Committee*,  
4928 Blackstone Avenue, Chicago, Ill.

#### EDITOR, SACRIFICE CONTEST:

I have read and heard of so many enthusiasts having to not only sacrifice money and efforts to obtain their records, but also family harmony to keep them, that I should like to tell of a little idea I invented to help me not only buy but keep my music. As with so many others, I couldn't really afford to buy large sets, but of course I had to have them some way. When I had scrimped together the money by saving on lunches, carfares, movies, all the little luxuries—and even necessities of life—to get the greatest luxury and necessity of all—music, I would bring my albums home, secretly if possible, but usually my wife discovered them with the expected results. I used the old story of having them on approval and that since I realized I couldn't afford them I would take them back. When a week later she had begun to get suspicious and ask whether the records shouldn't be going back, I would secretly and carefully make up a large package of cardboard and then prominently carry them "back to the dealers," i.e. the nearest rubbish barrel out of sight of my home! The records meanwhile were filed in my library and everybody was happy. Sometime she'll find out, I know, and then I'll sacrifice all peace, for sure!

"NECESSITY IS THE MOTHER OF INVENTION."

#### EDITOR, SACRIFICE CONTEST:

I have read with interest of other record "fans" working overtime and going without things to get money to buy records. My sacrifices are rather out of the ordinary. A government fire-observer stationed on a lonely and almost inaccessible mountain-top, I should quickly face insanity if it were not for my music. Yet my tiny portable and every record has meant a thirty-mile round trip on foot, down the rock wall of the mountain, through the woods to the nearest settlement, and return. "toteing" everything on my back. I know to an ounce what every one weighs! Accidents like reaching the settlement only to find that the records haven't come are about the only things that keep me in sufficient food—for otherwise I load up with "canned music" first, and canned food afterwards. But I have learned experience by the Beethoven Centennial, when I made a special trip to bring back six ever so carefully selected sets. A shower made the rock wall as treacherous as ice; my load overbalanced me and it was a miracle that only they and not I tumbled into the gulf. But I replaced them!

I should say that the "Magic Fire Music" is my favorite record!

U. S. FIRE RANGER.

#### EDITOR, SACRIFICE CONTEST:

It hurts to go without food or the many little things in life upon which one must save to get money to buy records. But I think that the sacrifice of one's pride is the

hardest of all. Dealers look with disgust upon the man who asks for a dozen or more records and sets to hear, spends hours in their booths,—and then buys one \$1.50 record, and of course they can hardly be blamed. But how about the person who *must* hear the records, and yet *can't* buy more than one or two a week! Perhaps someday there will be free record libraries for such as we. Meanwhile we must sacrifice our pride—even although shame is a big price, anything for divine music.

C. C.

#### EDITOR, SACRIFICE CONTEST:

I had never dreamed of contributing a letter to your contest until I saw how similar all the various "sacrifices" were: the enthusiasts denied themselves something or did extra work to get their records. My experience is so different that I feel a description might help to prove that not all sacrifices are of the monetary kind. By no means a millionaire, I am quite able to purchase any or all the records I desire. But while the "obtaining" good records is no matter for sacrifice, the hearing of them is another matter, for suffering with an incurable nervous disease and under strict doctor's regime, it is forbidden me to hear more than twenty minutes of music in a day—and then only on my "good" days. I, for all my library of masterpieces, seldom hear more than ten double-sided records in the course of a week; often several weeks pass without my hearing a note, absolutely quiet in a darkened room. The tiny dole of music I do get, small as it is, invariably leaves me exhausted and works serious harm to my progress. Yet—doctors or no doctors, exhaustion or no exhaustion, be it twenty minutes or twenty seconds, life would be entirely hopeless without that respite.

I dictate this and have it sent in, not to compete for a prize which would be of no help to me, but to endeavor to impress on the average "enthusiast" what a wonderful thing his unlimitation of music enjoyment is. Perhaps hearing of what preciousness even a few moments of music are, will give a new value to his unrestrained pleasure.

J. V. D.

#### EDITOR, SACRIFICE CONTEST:

My sacrifice lay in giving up a business opportunity that would have undoubtedly resulted in wealth, to go into the record business—more for my own sake than my customers. I make a fair living—I hear all the music—and I never regret for a moment the giving up of a success which could have been won only by years of effort which would leave no opportunity for study and hearing of music. We are not all S.K.'s that sell records. I am sure there must be others who, like me, give up valuable chances elsewhere to be in the center of the music they love.

ONE MUSICAL DEALER.

#### EDITOR, SACRIFICE CONTEST:

I've had to sacrifice a lot of peace to get—and keep—the records I like. A rabid modernist, so I'm called, I have collected with considerable difficulty practically all the recorded works of modernist composers, most of them, of course, by importation. And here's the rub: a college student living at a fraternity house, I quickly found my tastes actively proceeded against, and my refusal to confirm to the usual "dance record or nothing" record collection the object of a strenuous attempt to "cure or kill" me! Last year, as an initiate, I had to stand for some fifty dollars' worth of records being smashed by kind "brothers," to say nothing of several uncomfortable—to say the least—slapboard, "more in sorrow than anger," remonstrations. This year I am suffered Strawinsky in peace, but Hindemith or Bartok invariably bring a torrent of wall-thumpings, and advice to "cut out that agony" (adorned with choice expletives).

As a punishment, a new initiate was forced to listen to me play recently. I tried to convert the poor fellow to the real music—he had asked for the "1812"—by playing him the new Delius, *Summer Night on the River*. "Now what picture does that music suggest to you," I asked him. "Dying cat freezing in a snowstorm." was the reply!!! What's the use?!

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real and merited place in popular estimation. Twenty album sets representing the greatest of the Beethoven works (including all nine Symphonies) were issued for this event. The elaborate plans prepared for the Schubert Centennial in 1928 will further centre the interest of the musically inclined in this remarkable series.

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## Correspondence Column

*The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department, THE PHONOGRAPH MONTHLY REVIEW, 64 Hyde Park Avenue, Boston, Mass.*

### EDITOR, PHONOGRAPH MONTHLY REVIEW:

This letter will be scandalously long, and presumes therefore not to publication. The fact is that your excellent paper, which seems already to be on the news-stands of London, Tokyo and North Dakota, reached Baltimore only yesterday to my knowledge, and then in the form of an April issue with the subscription blank conspicuously removed. By six in the evening, everything else was gone but the back cover. And this morning, I doubt not that many a local addict rising from his couch with aching head from yesterday's P. M. R. orgy will turn with streaming eyes to his typewriter to tell you what the discovery of your paper has meant to him.

Just how many of us there are here, I do not know. Baltimore is a conservative city, and Baltimoreans are reluctant to make their secret vices known. But from the hints dropped by local dealers; from the mysterious labels appearing on those records waiting in the "Order" pigeon-holes at the local shops, and from the fervor with which fellow-customers at second-hand sales implore you to buy such-and-such a record for the repose of your own soul, I should judge that there are more of us than is strictly respectable. And accordingly, I beg that you establish an agency here for your magazine.

Your inclusiveness is astonishing; your accuracy admirable; your sincerity extraordinary. I like, I revere your criticisms from their tone, and from their integrity, even if I do think William Murdoch played the C minor Sonata of Beethoven miserably and Friedman the "Quasi una fantasia" extremely well. Mr. Murdoch's "Grave" is in many places inaudible. And his "Allegro di molto" is at times blurred beyond recognition. And then I must confess to never having been able to dig one clean, sharp, moderate tone out of an orchestra conducted by Alfred Coates. But I will try him again, thanks to your persuasions.

And now for a few earnest questions:

Why has no vocal recording been made of the "Liebestod" since Galski and Nordica made theirs several decades ago? Is there a better Isolde anywhere today than Mme. Elsa Alsen? And is she not on the ground—making records for the Columbia to boot?

Could the Columbia and Brunswick Companies forget old differences long enough to record the second act duet from the same opera with Mme. Alsen and Lauritz Melchior?

Why doesn't the Victor Company make one great, noble gesture, and record the new Rachmaninoff Concerto in G minor with the Philadelphia Orchestra, Stokowski, conducting, and Rachmaninoff at the piano?

Couldn't some competent, lyrical tenor slip the little aria "La, assieds-toi" from Alfano's "Resurrection" on the back of a 10-inch record?

Why doesn't the Philadelphia Orchestra get hold of Ottorini Respighi on his next visit to conduct a recording of his "Pini di Roma"? And Casella to supervise the recording of much of the "Giara" music?

And why doesn't someone hurry up and record the Sonata Op. 26 of Beethoven—you know the one with the *thema con variazione*? Or an electrical version of the Dance, March and Finale from Act III of "Die Meistersinger"? Or a highly electrified Valkyrs' Ride that isn't for piano?

How about the Franck D minor Symphony by Furtwaengler, and a new Scheherazade by Koussevitzky?

And couldn't those admirable Russian Symphonic Choir records of the Victor be followed up with one giving the Tcheremetieff "Paternoster" and the Gretchaninoff "Credo"?

And why doesn't some kind Parisian trap the Chauve-Souris chorus in a recording studio to sing some Gypsy songs?

And that reminds me—why does every music director of a phonograph company seem to confound the word "light" with "hackneyed"? Can't a tune be a tune without being Annie Laurie, or O Sole Mio or La Paloma? And must a new rec-

ord be made annually—no, monthly—of any tune that every grave-digger can sing and every grocer's boy whistle? Don't the grave-diggers and the grocer's boys, too, get tired?

How about the following for public appeal, if they could be made anonymously:

The Philharmonic playing Sibelius' "Tempest" Overture?

Rachmaninoff in an electrical Liszt transcription of the Rakoczy March?

Rosa Ponselle singing some charming old Italian songs, "Amarilla mia bella," for instance, with say, "Che vuol la zingarella" on the other side?

Kreisler playing his exquisite transcriptions of Scott's Lotusland and Debussy's En Bateau?

Chaliapin singing Moussorgsky's "After the Battle" and "River Dnieper"?

That gorgeous voice of Nina Koshetz, already admirably exercised by Brunswick, put to further use in Rachmaninoff's "Soldier's Bride," Khivria's Song from Moussorgsky's "Fair of Sorotchinsk," Borodin's "Arabian Melody," and Moussorgsky's "Sirotka"?

Needless to say, I enclose my subscription to the REVIEW to start with the August number. If you have any spare copies of the May and June issues, I wish that you would do me the favor of informing me.

Baltimore, Md.

ANNE KINSOLVING.

*(The above letter from the Music Editor of THE BALTIMORE NEWS was naturally a most delightful one to receive. On its heels came what was almost a veritable flood of letters from Baltimorean enthusiasts whose joy in discovering us was reciprocated by our pleasure in discovering them! We immediately sent a file of back issues to Miss Kinsolving and requested permission to print her letter. From her reply, giving the desired permission, the following excerpts should be added here:)*

You may be amused to know that the day after one spent reading your magazines in toto until I had a crick in the neck, I started a Phonograph Column in the News—merely record reviews for a starter. Such a thing has been until now unheard of in Baltimore, and I owe the idea entirely to you, so thanks are in order. . . .

Under the rose, I was delighted with your little counter-review to R. D. D. in re the Tannhäuser Overture. Why don't you do it more frequently, or at least every time you two disagree? That would keep the reviewing fresher, less personal, less biased than even it is already. Also, I think your new contest—"Sacrifices"—splendid. That first batch of letters printed dissolved me in tears. . . . For your next contest subject, a more lively and equally helpful subject might be, "After You Know What You Want—How Do You Get It?" Oh, the stamps I've wasted on what some of us hyperbolically call dealers! . . . And how about having all your biographical writers and Symphony Program editors give record numbers with the titles? A terrible nuisance, I know, but oh so helpful to subscribers! Also the writers referred to would be our eternal debtors if they would note the electrical recordings. This is done nobly in other portions of the magazine. And then, how about a good old-fashioned Question Box? It might save you trouble, and would certainly be balm to the hearts of your readers. I'm sure you will be sold on that idea before you read much further in this epistle.

For I want to find out: (1) whether one may join the National Gramophonic Society by merely sending a check for 2s. 4d. to England, and if, once a member, one may buy records issued before the date of membership. (2) the name of a good importer in France, Germany. Or does Imhof send you records of either or both nationalities? (3) whether any company today is recording any real Gypsy music sung by real Gypsies, regardless of elegance? The Victor Company made two such in the dark ages, and to me at least they are priceless. (4) what companies have recorded music from Debussy's "Pelleas" and Puccini's "Turandot," and how many portions of each have been recorded electrically? (5) where may I get catalogues of the foreign companies? (6) where did the New York Phonograph Society get records of the four DuParc songs and the Moussorgsky Night on Bald Mount reported as played at their second meeting? (7) for



what foreign companies have de Pachmann and Chaliapin made records?

Could you answer that nightmare of questions at your leisure—if you ever have any—I should be more grateful than I can tell you.

We reprint our answers to some of Miss Kinsolving's questions; if readers have additional information they think would be of interest, we trust that they will send it in for publication in this column.

(1) Yes, you may become a member of the N. G. S. for 2s. 4d.—or by subscribing to "The Gramophone—and once a member, you may buy any records issued, provided they are still in stock (some of the earlier ones are no longer obtainable; possibly a new edition might be pressed if there were sufficient demand). (2) Imhof's carry German Polydor and Parlophone records in stock. They also obtained some French H. M. V. records for us, although probably they did this out of courtesy alone. We do not know whether they would care to make a general practice of this. The cost is rather high, but this is balanced by the consideration of time. One must wait several months to obtain French H. M. V. records through the Victor Company, but it is less expensive. (3) Some Hungarian records in various foreign issues claim to be Gypsy works, but we could not state how authentic they are. We suggest that you write to the Foreign Record departments of the Columbia, Okeh, and Victor Companies for full information. (4) Pelleas is recorded (acoustically, we understand) by the French H. M. V.; Turandot (electrically) by English Columbia principally, also H. M. V. and Polydor. See current catalogues of the English and German companies. (5) Imhof's send their customers H. M. V., Eng. Columbia, Polydor, Parlophone, and Vocalion catalogues. The French H. M. V. catalogue can be obtained through Mr. MacGilliard of the Victor Company, Camden, N. J. (6) The Moussorgsky Night on Bald Mountain is a three-part Polydor recording, acoustic, but very fine by the old standards. Duparc songs: Phidyle and Invitation au voyage, French H. M. V. W 591; Lamento and Extase, P 594 (Panzer); Chanson triste P 450 (Friant). (7) de Pachmann and Chaliapin have many records in the H. M. V. catalogue, most of which the Victor Company issues here.

Reference to electrical recording is not made more frequently because all standard makes now use the process exclusively. The last major acoustic works to be issued here were the Odeon Till Eulenspiegel (December, 1926) and the Victor re-pressings of Mozart's Jupiter and Tchaikowsky's Fifth Symphonies, Schumann's Piano Concerto, etc., added to the Music Arts Library about the same time. Record numbers are not always available for the reviews; they are invariably given in regular lists following biographical articles, but in the course of an article they are rather too much of a nuisance. The name of the artist and company is in most cases sufficient, especially as most of our readers are thoroughly familiar with all but exceptional recordings—and the new enthusiasts soon devour enough catalogues to acquire the same knowledge!

The August catalogue of the English Company brings the news of recordings of the Chauve-Souris, desired in Miss Kinsolving's first letter. The actual company made these records (one twelve-inch and three ten-inch disks) at the Vaudeville Theatre, London. There are introductory remarks by M. Balieff himself. The works recorded are: A Russian Barcarolle, Round the Hay Wain, Songs of the Black Hussars, Grief, A Pastoral, O Sing to Me the Old Scotch Songs, Berceuse, and Gypsy Song. Perhaps the other suggested works she mentions will not be long in following these!

It goes without saying that Miss Kinsolving's generous enthusiasm and absorbed interest are indescribably invigorating to us of the publication. It seems that whenever we grow a little weary or things don't look as well as they might, a new friend like Miss Kinsolving turns up without the slightest warning with a letter and convinces us afresh of the true depth and sincerity of phonograph enthusiasm in this country. Time and again the same thing happens; almost every mail brings us a word of greeting from a new-found friend. We welcome Miss Kinsolving and the new group of Baltimore readers most heartily and look to them for a thriving phonograph society and a progress to match their splendid enthusiasm.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Recent articles and statements, both in and out of the PHONOGRAPH MONTHLY, have given me several new ideas and opinions, mostly from the pianistic standpoint, that I am setting forth now after some thought.

"The American Composer" is the first topic I have in mind. The two articles on the subject that have appeared in the PHONOGRAPH MONTHLY should serve to show to what an extent many of the leading American composers have hitherto been neglected by phonograph companies, and the next step seems to be to remedy this state of affairs to the satisfaction of the composers, record-buying public, and phonograph companies, combined. It is, of course, too much to expect the leading companies who have issued so many fine works lately to undertake a venture that would be of considerable loss to them, and I am afraid that this would be the case with most of the American major works up to date on account of the lack of public recognition the composers get. Private recording associations, as in Germany and England, will likely have to shoulder most of the burden for some time to come.

However, this obstacle might be overcome in some cases by having the composer perform his own works, as has been done in the case of Gershwin. The two composers who come first to my mind are Schelling and John Powell, both fine pianists, and the former also a conductor. Schelling has a "Fantasy" for piano and orchestra that he has often played with much success. Also, more popular interest in his work might be created if Paderewski were to record his beautiful "Nocturne a Raguse," written especially for the Polish pianist. John Powell's "Rhapsodie Negre" for piano and orchestra was mentioned in the last article, and he has also written many piano pieces (including a sonata) and a violin concerto which won high praise from Zimbalist when it first appeared.

As for Macdowell, a no lesser pianist than Bauer used to play at least one of his sonatas a good many years ago, and I can think of no one more suited to do them now.

My next topic, closely allied, is "Resident Composers" who are also fine performers, and of whom Ornstein and Godowsky are perhaps the outstanding examples. Ornstein says he writes in all idioms, so there must be plenty of his works that would have sufficient general appeal to warrant his recording some. It is surprising to me that Godowsky has not recorded any of his "Java Suite," "Triakontamerón," "Renaissance" transcriptions, etc., for the phonograph as well as the reproducing piano. Stojowski and Leginska, mentioned in Mr. Darrell's article, are two more possibilities. Erno Dohnanyi ranks with any in this group, and, while not a regular resident, is familiar enough to the American public as pianist, composer, and conductor, to record works by himself as well as by others.

While on the subject of composers recording their own works, I wonder if any of the companies will issue a few records by and of Ravel during his coming visit. This seems to me an opportunity not to be missed.

Finally, I wish to express my hope that in continuing the splendid series of major piano works recordings, both with and without orchestra and other combinations, the companies represent as many of their pianists as possible, and in the works that are best associated with the artists. There must be many other piano record "fans" like myself who would welcome at least one extensive work by Paderewski—perhaps the "Appassionata," "Waldstein," Chromatic Fantasy and Fugue, or the Schumann Fantasie; Hofmann, perhaps in the "Funeral March Sonata" or one of the later Beethoven; Leginska in Weber's Concertstuck; Godowsky; Ney; and Rosenthal, Ganz, and Lhevinne among non-recording artists. It is, of course, gratifying that such artists as Backhaus, Bauer, Hambourg, Cortot, Grainger, Lamond, Gabrilowitsch, Rachmaninoff, and Moisevitch (the latter three unfortunately only on old process up to date) are already represented by at least one large work.

San Diego, Calif.

HARRY L. ANDERSON.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

S. K., my silence has not been from a lack of will, but arises from two causes: one being that I have just returned from a rather extended vacation, and two being that I am in a business very foreign to that of records and unfortunately cannot devote as much time as I should like to matters phonographic. But I am still willing to duel anytime that you may want. In fact, I am sorry that I did not know your



name when I was in New York a short time ago, I should like very much to have been able to pay you a visit.

You say in your letter that you are sorry to take up so much space with our argument (which, by the way, I feel is getting on a more and more friendly basis). I, too, at first have that same feeling—the feeling that we should give others a chance, but on careful thought and consideration I do feel that our argument is not without importance and not without its interest to the general public that reads *THE PHONOGRAPH*. I cannot help but feel that dealers should be interested in the point of view that you present and there may be something to think over in what I have presented.

The case of the individual that you have brought up is an interesting one, but not very difficult to dispose of, in my opinion. The great difference, I think, is that I should have known almost at once that he was a fraud, whereas you were inclined to take what he had to say seriously. Your experience with intelligent record collectors, those that are collecting for the music contained on the disc, has been, through no fault of your own up to date, too limited. You have not had the opportunity to talk with them and gain their real viewpoint. There are types similar to the one that you have described in all branches. There can be no doubt that they do harm, but I will ask you to note that their bluff cannot be permanent; they are soon found out and are not treated seriously. Long before *THE PHONOGRAPH* started I had the pleasure of correspondence with record enthusiasts all over the country, most of whom I had never met, and such very obvious cases of the very definite snob were rare. I must ask, therefore, because you happen to be unfortunate enough to run into one so early in your investigation that you do not take him as typical and that you give the rest of us a fair chance.

The thing in your letter that seems to me much more important than your description of that man, is the very clear indication of the fact that you are making an honest effort toward finding out just how much there is to this movement that I have called upon so many times before. You have, I think, actually been awakened from a rut that you have been running in for some time, to the fact that there is something more to a record than a pressed piece of rubber, that a certain number of people are asking for a record by the name of the composer (Strawinski, for instance); and as a result you have made up your mind to try and find out what it is all about. I have never advocated to you or any other dealer that they themselves turn into music critics. All that I have asked is for you to look carefully at the situation, determine which way the wind is blowing, and take with you someone who does know something about music and about records. Open up, if you will, a small department or section in your shop devoted to that type of record and I am sure that you will find it increasing in scope and importance with remarkable rapidity.

I call your attention to what I had to say about the firm of Alfred Imhof in London, and I strongly recommend that, if you are seriously interested in how such a shop is run and what success they have had, you write to Mrs. Imhof. I know that she will be only too happy to tell you anything she can. In the meantime do not hesitate to call upon me for any help that I might be able to give you.

Chicago, Ill.

VORIES FISHER.

*The following extracts from a very beautiful letter from a friend of ours provide many interesting commentaries on the progress of the phonograph and recorded music through the years. It is a wonderful thing for a person to look back on a long life crowded with musical memories, and to have the youth and courage to cry, "Isn't it great to be living in a great age that is only beginning to realize its possibilities?"*

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I cannot remember when music did not seem to me the most wonderful thing in the world. As long as my legs would carry me I never missed any great music I really wanted to hear and although I was never like the late Mrs. John L. Gardner, borne triumphantly into Symphony Hall upon a stretcher, yet I have often been there when I have had to be helped up those dear familiar stairs, and down again. It was not until 1917 when it seemed that the great, the golden days of the Boston Symphony Orchestra were over, gone alas, never to return, that I let my husband bring a phonograph into

the house. I have always destested most cordially canned music of every sort, orchestrelles, graphophones, hand-organs, piano-players, and *radios* worst of all! But in 1917, after I heard the first and only Tchaikowsky record made by the Boston Symphony Orchestra, I suddenly and forever changed my mind. That was really the only thing to do.

In this first decade since 1917, the phonograph like music has had its ups and downs, the recording of symphonic music has sometimes seemed to languish, yet in less than ten years the phonograph has done more to establish on a permanent basis what is best in music than the oldest orchestras of the world have been able to do—Thomas, Gericke, Muck, Nikisch, the world's great broadcasters of the past are today mostly memories—while these marvellous records of today, of tomorrow, that are many of them still in the process of making, will last as long as time shall last. Thinking of that, one begins to realize the immense possibilities of the future, the tremendous part that America and Europe will play in the renaissance of all that is noblest and most worth while in the music of the past as well as in the interpretation and development of the music of the future. And yet how pitiable, poor, and inadequate were many of those first records; how marvellous some of these electric records of 1927!

How inspiring the present outlook, no matter how discouraging it has sometimes seemed.

I wish I could take you phonograph-folks, especially the young ones, back years and years to the year 1879, I think it was. The scene was a bleak, hideously unattractive hall in Boston. It was crowded with the most unmusical Americans you ever saw in all your lifetime. That curious, noisy audience crowded forward to where a man was demonstrating, apparently for their amusement, a dingy looking brass toy with a funny looking brass horn;—out of that horn was coming a veritable nightmare of hideous sounds, and a man's voice harsh, strident, and raucous, came through the horn, grinding out in hoarse metallic notes a classic of the day, "The Man in the Moon is Looking, Love, is Looking, Love!" The overjoyed crowd seemed to get quite a thrill out of the noise made by the man in the moon, although it really was rougher stuff even than Graham McNamee broadcasting a football game from California or a prize fight from New York, over the radio. One wag in the crowd suggested playing the little toy *backward*, to see if it would sound any worse! What a far cry from the plaything of that day to the electric Victrola or Panatrope of today! And in less than half a century, too! It was nearly fifty years before I could bear to listen to another phonograph, so hideous was my memory of that first one.

But one incident I still remember. Beside that brazen horn of long ago I saw one man standing as if too fascinated to leave. The gentleman was Louis C. Elson, later of the New England Conservatory, the first Bostonian, I think, to write a history of American music. But I doubt, pioneer though he was, whether he had the slightest realizing sense of the part that that new invention was to play in the music of the future.

The thing perhaps which has interested me most in this wonderful magazine of yours, whose launching has been so unheralded, unadvertised, is the testimonial given to the Brunswick Model, the Primatone, in your May number!

For—if it has been possible for the Brunswick-Balke-Contender Company to "produce the finest reproducing instrument human skill can procure," and since it is possible to make such marvellous recordings as that recently made of Beethoven's Ninth Symphony by the Columbia Company, it will also be found possible and practicable and profitable to tie the Panatrope to the radio and at a moderate cost furnish music-lovers with programmes music-lovers really care to hear—not the mushy, slushy, trivial, and banal jazz-stuff which seems to be about all one can get since the National Broadcasting Company of America came into existence.

Then, too, I read some months ago that in Germany had been invented a process that makes it possible to record a fifty minutes' programme upon a single record! If that is so and the invention can be internationalized, what a revolution it may bring about in the near future. Those of us who love opera and there are few who don't, will be able to hear our favorites once again. Oratorio too, and symphonic music, why not? What promise is held for the future! Meanwhile, isn't it great to be living in a great age that is only beginning to realize its possibilities!

Hyde Park, Mass.

MARION MCINTYRE SUCK.



## EDITOR, PHONOGRAPH MONTHLY REVIEW:

Acting upon your advice I wrote to Alfred Imhof, Ltd., for some records for the Bach Mass in B minor, and a few others for which I had use, and received them in about a month after my first letter left my desk.

The B minor Mass recordings are on the whole very fine, and were made at an actual performance of the Royal Choral Society at the Royal Albert Hall under Dr. Bairstow of York Minster.

Among the choruses recorded, were the "Sanctus," "Gloria," "Crucifixus," "Qui Tollis," and "Hosanna." The Sanctus is a particularly fine recording considering the immense difficulty and overwhelming grandeur of its performance. In the Crucifixus and Qui Tollis, the recording is a little bit too much on the pianissimo side, and is consequently hard to grasp, though Dr. Bairstow's interpretation is very sympathetic indeed. He is a musician of the highest order and choirmaster of York Minster.

If I get up to Boston in the near future, I should like very much to bring them into the Studio and have you hear them. I'm sure you will get the same pleasure as I, in feeling that at last, this work, the greatest perhaps in all music, has at last been recorded and by the new process.

When the English companies can see the possibilities of recording such works at actual concerts, with such excellent success, what is the matter with our own companies?

Think of the records that could be made, at the Bach Festival, or the Berkshire Festival or at the Cincinnati Festival of some of the lesser known masterpieces of choral and chamber music. The English have proved it can be done; why are we so far behind? Most of our best sets of records are recorded in Europe, and then sent over here. Why, when our orchestras are probably superior, and our conductors of the best, do we have to have so much time and money given to light orchestra and ballad recordings, and depend upon our neighbors to give us the best music that we need here more and more?

My hat is off to Imhof's. They are courteous and prompt, and exceedingly pleasant people with whom to deal. I for one would like to see them get a good deal of American business to prove if nothing else that we have as great an enjoyment of fine records as our friends across the ocean.

Who knows but what the Victor Company may see the error of its ways and bring over some of these master works which are now only available in England?

Thank you again for recommending Imhof's to me. I shall spread the good word to any who are interested.

Before I close, I must mention one other beautiful record from England.

"Erbarin Dich mein Gott." (St. Matthew Passion) sung by Maartje Offers and accompanied by an orchestra with violin obbligato by Isolde Menges. The recording is very fine and the voice extremely well fitted for Bach. I recommend it unreservedly to any enthusiast.

Middleton, Conn. W. SCOTT GOLDTHWAITE.

## EDITOR, PHONOGRAPH MONTHLY REVIEW:

Thanks for your letter of May 16th for which I am afraid I am rather late in answering, please pardon my delay to do so, and also I thank you for your kindly note about the book of Boston Symphony Orchestra.

I read the article about Dvorak and Halle Orchestra in May number of your fine magazine with greatest interest, and I get much valuable knowledge from "A Historical Survey," by Mr. George W. Oman, in June number; it is just my desired one, so you can imagine how delighted I am now. In future I should like to see the article about many withdrawn novelty records of various companies.

For example: "Festival Overture on the theme of Danish National Hymn" (Tschaiowsky, Op. 15), played by Pryor's Band; "Comedian's March" from "Bartered Bride" (Smetana), played by Pryor's Band; "Salome"—Jochanaan, Ich bin verliebt (R. Strauss), sung by Gadske; "Si tu le veux" (Koechlin), sung by Emma Eames; "The Danza" (Chadwick), sung by E. Schumann-Heink, etc., etc. I found these records in the Victor Catalogue of 1910.

I shall be pleased to write you about recent two foreign phonograph companies' activities in Japan. German Polydor Company began to make their various representative records in the Japanese branch under the name of "Nippon Polydor Company," the factory established in the suburb of Tokyo,

the first records issued in the month of May included Strauss' "Ein Heldenleben," Beethoven's 7th Symphony and Mozart's "Nachtmusik," as orchestral items, some Prihoda's violin records, chamber music and German lieds also released. They will meet success in future for they afford us the records at more cheaper price than imported ones.

Secondly, British Columbia Company purchased controlling interest of Nippon Chikuonki Company, and as this result the new company issued many popular records of "Regal" series as first July number, the "Nipchiku-Columbia" is the name of new products and gradually they will make another kind of best Columbia records in our branch.

It will be some interest for you and your readers to know our characteristic gramophone records and I mentioned it briefly as follows:

We have many our purely chamber music records of various kinds, such as "Gagaku" (Imperial Court music, the music very old, and traditional one, instruments used for the music are very peculiar, one which entirely different from our popular one; once I have heard that "Gagaku" music record distributing society was organized, but I did not hear any further activity of this society). Trio, duo and solo of our popular instruments, "Koto," "Shamisen" and "Shakuhachi" (bamboo flute). Except these, there are many other kinds of records, "Biwa" music accompanied Biwa instrument, "Uta" music accompanied hand drawn (Tsuzumi), it served only rhythmic effect. "Nagauta," "Kiyomoto," "Tokiwazu," "Gidayu" and "Joruri" are accompanied with one or more Shamisen.

"Naniwabushi" is favorite music of low class people. All above music are the recitation with instrumental accompaniment. I think the word "music" not suited for these, and some texts were written especially for the music by old famous authors, so the literature is more important element than music itself.

All our movie theatres have the film story speaker (this is important role of movie show) who explain from the beginning to the end of all films according to every scene and he speaks imaginary conversation like actors themselves, our phonograph companies recorded many such explanation about famous American and our film dramas with movie theatre orchestra, our phonograph companies unconsciously advertised Hollywood products!

We have our statesmen's political speech records, English teaching records like the foreign company did. Folk songs of various districts, theatrical sketch, humorous laughing story, children songs, fairy tales, and foreign popular operatic aria, or songs (familiar one for Japanese) also found in our catalogues. Naval and Military Bands and Orchestras recorded light music, operatic selections and our native music (arranged band version).

Among our novelty one, daily sketch of Naval life, a scene of Naval battle, annual Geisha Girls choreographical dance festival records (the festival held twice in one year at Tokyo, Kyoto, and Osaka, respectively, one hundred or more Geishas with women instrument players in almost same number are participate) the records of the festival, played only ten or twenty festival artists by the old process (by the way, electric process not yet introduce to our recording company) but if they makes the records as like foreign companies did for massed voices by the electric process at present day, it must be very interesting one for you.

I think I must close now, after taking up so much of your time for which I trust you will forgive me and also my terrible writing, but there is so much I have to say to you, I cannot write sufficiently quick.

Kamakura, Kanagawa-Ken, Japan.

HAJIME FUKAYA

## EDITOR, PHONOGRAPH MONTHLY REVIEW:

An amusing instance of the power of the phonograph in developing music appreciation may perhaps interest you and some of your readers. A young college friend of mine, a senior in engineering, elected a course in appreciation to satisfy his final fraction of cultural requirements. As he put it, he had "tried" the drama the year before, and found it so interesting that he had read through Ibsen and Shaw, and had become an habitue of the little theatres. With an equally open mind, he had taken a course in biography, and, again to his surprise, found himself reading with pleasure in a field entirely new. He decided therefore that he might now expose himself to music without undue risk.



The first spark of enthusiasm was aroused by an incomplete recording of the Fifth Symphony. He joined the rush line to hear it played by the orchestra, and went again during the Beethoven Festival. One day he astonished me by saying he had bought the score. When I asked him what instrument he played it on, he said he had a banjo and was picking out the tunes from the violin score! He added that the folks had a phonograph and when he got a job he was going to buy those records. Upon hearing the story, my husband thought such enthusiasm merited encouragement, and decided to aid the cause by presenting the young banjoist with one of our duplicate recordings. With glad surprise the boy soon reported that he found some tunes in the records that were not in his score. And after a little research he even discovered the reason—because they were not played by the violin! Doesn't this prove that appreciation can be cultivated, and that as an aid thereto the phonograph is an easy victor over the banjo, at least when the Fifth Symphony is the basis of the competition?

Another phonograph triumph to which we can bear witness is the changed attitude of the young maid who has been ministering to our needs this summer. Coming to us from a household in which a Radiola 25 was a member of the family (and one whose voice was seldom silent), she was at first quite homesick for the dance music and jazz of the air, but remarked the other day: "I used to miss the radio, but when you go back in the Fall I know I'll miss the phonograph more." If to all the other virtues of the phonograph we may add its aid in thus promoting contentment in the kitchen, is it likely we shall ever see it superseded by the radio?

Westborough, Mass.

CATHARINE MAYNARD.  
(Mrs. George S. Maynard.)

#### EDITOR, PHONOGRAPH MONTHLY REVIEW:

S. K.'s letter in the last issue, when read and re-read, prevents me from keeping quiet any longer, although I had solemnly resolved not to write to the Correspondence Column for several months in fear of making myself too much of a nuisance. It seems that S. K., Mr. Fisher, and I are taking up a good deal of your valuable space—but as no one seems to make any objections and as the points raised really are of the most vital interest to every phonograph enthusiast, perhaps our various "sparring rings" do more than merely entertain those who follow the progress of this phonograph movement—more exciting than any multitudinous-ringed circus ever dreamed of being.

Before going on to the main topic at hand, however, I should not forget to express my congratulations for your truly remarkable feat in establishing the publication on a self-supporting basis and completing its first year of existence in such notable fashion. The fact that you were (and are) under the handicap of a lack of support from certain quarters of the trade makes your success the more praiseworthy. What advantage is there in manufacturers helping the movement along with the issue of fine records, and then pushing it back twice as far by the lack of co-operation with the organ of the very enthusiasts and music lovers to whom the records are to be sold? The magazine may not be in absolute need of that co-operation, but it most certainly deserves it and I for one shall lose no opportunity to demand it for THE PHONOGRAPH MONTHLY REVIEW whose policy of a square deal to everyone is worthy of all our admiration and support!

Elsewhere, things never looked more promising, and I trust that the magazine's circulation campaign will receive undivided support, especially from the Phonograph Societies, who so largely have to thank the publication for their very existence. Of course every member of a society is already a subscriber, but their duty only begins there (for subscribing is a pleasure and a privilege!). As stated editorially, people only need to have the magazine brought to their attention. Its worth is readily apparent: I know for a fact of many people who are buying records unheard, solely upon its criticisms and advice; I'm glad to say that I often do myself. And I've never heard yet of anyone's being dissatisfied!

The Phonograph Society Movement is also well on the road to a remarkable success. I am watching the constant growth that is being made with the closest attention and while at

times I feel it is necessary to inveigh rather severely certain unfortunate tendencies (as in my letter in the July issue), I am positive that this coming season will see the most notable progress in the phonograph world, through the combined efforts of the societies, the magazine and the companies, that the country has ever known. I had the pleasure of observing at close hand the great rise of the gramophone movement in Great Britain, but, magnificent as that was, the opportunities here are vastly greater, and I am confident that the developments made will be worthy of those opportunities.

In anticipating these developments, one becomes more and more incensed with various stupidities that are doing what they can to hinder progress. Dictatorship and laziness in the societies has already been castigated; I should like to hold forth much more strongly on the subject of lack of trade support to the publication—but I know that this will soon be remedied; and finally, from an unexpected quarter, we have heard a final danger pointed out. I was one of those who sympathized most heartily with Mr. Fisher in his indignation over the first letter of S. K., typical of all that was worst in American phonograph dealers. But S. K. apparently has been experiencing a most commendable change of attitude, and in his letter in the August number he gives vent in turn to an indignation with which I can sympathize.

Fortunately, "enthusiasts" of the type he describes are not very plentiful, but they are most dangerous. (And I should stop here to remind S. K. that perhaps on account of Mr. Fisher's challenge to a duel sometime ago, he hardly does Mr. Fisher justice in rather laying the blame for such conditions in his direction. I must assure S. K. that Mr. Fisher represents the highest type of true enthusiast, one who can be relied upon as always having the best interests of the cause at heart. I have met him in person and make this statement from both personal observation and friends' corroboration. Perhaps it is fortunate, though, that my pseudonym has kept me safely incognito;—I wonder how he would have acted if he had known that I was the mysterious "Mr. Harrolds"! It is needless to say that I have picked up some rather surprising comments upon my other self!) But—to return—the real danger, it seems to me, lies with the "know-it-alls," the pretentious and pretended "experts of experience and standing," or, in other words, the plain imposters, who attempt to be something more than they are and who put their own love of prominence and glory above every consideration of the good of the cause.

Arrogance, as S. K. rightfully says, is their outstanding characteristic; vanity and unreasonableness follow close behind. The last-named quality, alas! is shared by many otherwise worthwhile music lovers, in which cases it is merely the product of ignorance. But what harm it does! It begins with impatient cries for large works to be recorded. Of course we all know many works that really should be done and we should be unjust to ourselves and the cause if we did not keep constantly reminding the manufacturers of these serious omissions. But this is a far step to mad demands for impracticable works. Then, and this is far worse, when important works *are* done, these trouble-makers are still not satisfied, bemoaning loudly that they cannot afford to buy such expensive sets, and then when they have got them (for give even harmful enthusiasts credit, they aren't happy until they do have important works!) another howl goes up, most ear-splitting of all. If performance and interpretation are beyond every doubt faultless, then the recording is not absolutely perfect and so the work is worthless! Or if no possible fault can be discovered in the mechanical sides, then the interpretation is too orthodox or too radical—some say one, some say the other! And finally, if the whole record is a veritable masterpiece—are the fault-finders up a tree? Not a bit of it—then the work is a virtuoso performance, a sheer stunt, a "knock-out," and shouldn't be allowed!

Now, I ask any fair-minded person, what are the manufacturers to do? What are the dealers to do? Can we honestly blame them for (in their hearts at least) shouting back in anger, "If you don't like it, you don't have to buy it; go home and shut up"! Or should we be surprised if they should give up issuing symphonic works altogether, and stick exclusively to "sob-stuff" and "jazz," whose devotees at least receive what they get with thanks and are not always finding some fault?

No, the dealers have a lot to answer for, but so have mis-



taken enthusiasts. (The poor magazine is the "buffer state" between the two!) And until we pick the mote out of our own eye, we look rather foolish attempting to find the beam in the dealer's eye. Common sense is all that is needed and it rests with us enthusiasts to keep our own standard high and to work good for the cause of fine recorded music, not harm. Let's all be reasonable, look for the other fellow's point of view, and then the progress can be made that will startle the world. The path of tolerance is the only one that leads to real success!

New York City, N. Y.

"EDWIN C. HARROLD."

#### EDITOR, PHONOGRAPH MONTHLY REVIEW:

I should like some information as to where I can obtain the general catalogues of the following recording companies: English Columbia, Odeon (German), French H. M. V., and Fonotopia (Italian).

Chicago, Ill.

J. J. J.

*Editor's Note:* The French H. M. V. catalogue can be obtained from Mr. F. MacGilliard, Manager Trade Service Dept., Victor Talking Machine Company, Camden, N. J. The German Odeon and the Italian Fonotopia records are now being carried by the Parlophone Company, whose British address is, The Parlophone Co., Ltd., 85 City Road, London, E.C. 1, England. The English Columbia Company's address is 102 Clerkenwell Road London, E.C. 1, but both Columbia and the Parlophone catalogues may be obtained from Alfred Imhof, Ltd., 110 New Oxford St., London, W.C. 1, or from any other prominent English dealer.

#### EDITOR, PHONOGRAPH MONTHLY REVIEW:

In reference to W. G. S.'s request for recommendation of a reproducer for the Cheney Phonograph, I should like to mention the Symphonic sound box, which may be obtained with a Cheney fitting for fifty cents extra. I have found this box very satisfactory on both new and old process records. The Jewell Phonoparts Company of Chicago also provides Cheney fittings on their reproducers, I believe.

Schenectady, N. Y.

"CHENEY OWNER."

#### EDITOR, PHONOGRAPH MONTHLY REVIEW:

Did my letter in your June issue work the trick, or what? At any rate, no time was lost in my request for more "comics" being answered with the side-splitting "Two Black Crows" of Columbia. I am not a bit surprised to learn from the review in the July issue that this record nearly caused a riot in front of the Henderson store in Boston. It would cause a riot anywhere. Surely more records by Moran and Mack can be expected soon.

And in speaking about other recitation records, I wonder that Lindbergh has not yet recorded. We have songs about him and the noises of his reception (the last a most interesting new record), but not one of his little speeches. For all its musical importance, one shouldn't forget the abilities of the phonograph in other directions.

Butte, Montana.

A. M. McM.

*Editor's Note:* The following lines are extracts from a correspondence prized at the Studio as one of the most touching of the myriad letters we receive, running the gamut of every emotion, but marked one and all with the deepest sincerity. This friend in San Diego, California, Mrs. Emma E. Cooley, has been finally persuaded to give us permission to print portions of her correspondence with us and we do so in the hope that our readers will follow Mrs. Cooley's splendid example and seek for opportunities for similar service in their own communities. Mrs. Cooley, we should add, was our first San Diego subscriber, and by passing her issues on to the Library when she was through with them has won for us many new friends, some of whose interesting letters have been printed at various times in this column. The following lines contain a lesson to every phonograph enthusiast, whether his library is large or small:

. . . A thing that often creeps into my mind is the tremendous libraries of records many are building. Thousands in one library! I love these fine records and they do me

worlds of good, but, what can one do with so many thousands? for they can't play them all, and the large bulk of them are doing no one any good on the shelves. New, fine records are fast coming in, and we want so very many. My home is too small for so many, and I can't bear to hoard them, not use them. I don't want to care for more than five hundred, and that is too many. I have now between six and seven hundred, but will soon begin to weed them out again. The records I have loved and have had to put aside for the constantly inflowing new ones, I pass on to the needy ones. I have visited the two camps for our soldiers, suffering from tuberculosis, in southern Colorado and New Mexico, back on the desert in such lonely places, and my heart was wrung with pity. I saw their little phonographs, some needing constant proping and adjusting to keep them working. The boys showed me their records, most of them cut through in spots. It made me heart sick. When I returned home, I selected many from my library, and begged all I could from others, and with the help of many friends, sent a new Victrola to the most needy place. And since then I have sent down several hundred of my records, and the need is still great. It would make you weep to see these boys with the records, their hunger for music. No, I don't want thousands in my library.

Then the jails need them. These sin sick creatures have somewhere in them a wee spark of divinity and perhaps music is their greatest need. These records may find that little spark of divinity and set it at work to soften what has grown hard and bitter. Well, they have a big bunch of my dainty, tender records. Then there are the homes for the aged; these old folks need the beauty of music to help them along the last trail. And homes for the poor kiddies who are starving for love. In a home for mentally defective children are many of my records and from morning till bed time the children are working the machine; the rhythm and harmony soothes them. Many lonely homes need the comfort and cheer of music. It is tragedy!

Can't you make some of these fine people see how heavenly it would be to share with the need their golden store of music? Let us try it, I will do my utmost.

San Diego, Calif.

EMMA E. COOLEY.

#### EDITOR, PHONOGRAPH MONTHLY REVIEW:

I call to the attention of your REVIEW the great lack of French music and singers in the domain of recorded music. However, more than two million people speak the language in this very country.

The Victor Company once made records of such artists as Plancon, Calve, Dolmeres, Renaud, Gerville-Reache, Guibert, etc., all of whom were supreme in the utmost sense of the word. But since! Indeed, there were French vocal records; but of what execution and artistry: what would you really care about a number sung in a rotten English? However, such artists as Couzinou, Rothier, Vanni-Marcoux have been in this country.

The same may be said of artists performing on an instrument. Thibaud, "the poet of the violin," now a Victor artist, was timidly listed until last year among "foreign artists," as one who "had achieved fame in the Old Continent."

All of this is very long. I am still unfamiliar with the English language, being of French-Canadian extraction, although a proud American and especially a proud friend of your fine REVIEW.

Laconia, N. H.

ANTONIO ST. LAURENT.

*Editor's Note:* Letters like this make us realize more than ever how great the field of our endeavor must be. Mr. St. Laurent's rebuke to the recording companies is sincere and justified. It seems a pity that while young American composers and music students are learning so much from France, that recorded music is not following in the same direction. Most certainly we do not like to have our language misrepresented by singers; who can blame people of French extraction in this country for protesting against the misrepresentation of the French language and French music? We are confident, however, that the tide is already changing and that the former state of affairs will soon be remedied.



# Analytical Notes and Reviews

BY OUR STAFF CRITICS

## General Review

THE present month finds the foreign companies' releases at the low ebb of the entire year. The one major work is H.M.V.'s re-recording of the "New World" Symphony, played as before by Sir Landon Ronald and the Royal Albert Hall Orchestra. Dr. Leo Blech's new Freischütz Overture is also issued by H.M.V.; together with the Allegro vivace from Widor's Fifth Organ Symphony (Cunningham), an organ prelude and fugue by Marcel Dupre, special re-releases of recordings of the Aldershot Command Searchlight Tattoo, and a piano record by Mark Hambourg (Grainger's Handkerchief Dance and 2nd Intermezzo from Jewells of the Madonna). From Columbia comes four records made by the Chauve-Souris Company and recorded in the Vaudeville Theatre, London. M. Balieff's introductory remarks add to the unique attractions of the music. The artists are Mmes. Birse, Ershova, Nedelina, and Vladimirskaia; Mm. Dedovitch, Kondratieff, Kodionoff, and Shevtchenko; chorus and orchestra. From Johann Strauss, son of the Waltz King, comes the first of a series of waltz records, *The Blue Danube* and *Morgenblätter*. There is an unusually large release of musical comedy and dance records, some of the re-pressings from disks first issued here. Felix Salmond is heard again in those hardy perennials, the *Londonderry Air* and *Saint-Saens' The Swan*. Parlophone issues four orchestral disks: *Siegfried's Journey to the Rhine* and *Lohengrin Fantasia* by Dr. Mörike, *Merry Wives of Windsor Overture* by George Szell, and *Suppe's Light Cavalry Overture* by the Grand Symphony Orchestra. Emma Bettendorf sings Brahms' *Guten Abend Gut' Nacht* and Mozart's *Schlafe Meine Prinzchen*; the Irmeler Choir is heard in the *Sanctus* from Schubert's Fifth Mass; and (in the Odeon Series) there are vocal records by Lotte Lehmann and Fernando Aulori. The English Brunswick Company issues Heger's record of Schubert's *German Dances* and Strauss' own version of his *Rosenkavalier Waltz*, both in their series of Polydor re-pressings.

Two other bits of news from abroad are worthy of mention here; one that the recent release of Beethoven's "Battle Symphony" by the Parlophone Company is to be followed by the same company's recording of still less known "Jener Symphony" of Beethoven; the other that the first of the Creator band records (*Aida* excerpts) has been issued by H.M.V. in England and received there (by W.A.C., noted British band-reviewer) with the same praise with which we greeted this remarkable series.

The most noteworthy of the domestic releases of the month—if not of the entire year—is Stokowski's recording of Brahms' First Symphony,

for which both artists and manufacturers deserve every enthusiast's and music lover's sincerest compliments. I hope that our readers will realize the significance of this issue and show the Victor Company their appreciation by purchasing the work, thereby paving the way for future releases of equal importance. It is all very well for us to keep asking for major musical recordings, but we must all remember that we must prove to the manufacturing companies by active support that a great market for such notable contributions to recorded music really exists. I beg to advise all my readers that whatever else they do, that they do not fail to hear this wonderful work at the earliest opportunity they have to visit their record dealer.

This set undoubtedly will play a powerful part in convincing doubting music lovers of the significance of the phonograph today. Musicians formerly antagonistic to what they termed "canned music" are gradually being converted by the realism and beauty of the latest recordings. Every enthusiast must help to win new friends for the cause—especially people already musically trained and equipped. Here—in works like this Brahms' Symphony—we have the very essence of symphonic music, divorced from all false glamour of the concert hall, unadulterated by the inevitable imperfections of concert performance, which have been weeded out by the many repetitions and rehearsals necessary to produce a recording like this.

I regret to say that we can hardly praise the re-recording of the Schubert "Unfinished" Symphony in the same terms. Perhaps the impression of Stokowski's old acoustic version made upon us is inefaceable; at any rate, we cannot but continue to prefer it to the new one. Indeed, the splendor of such masterpieces as Brahms' First, with their mighty influence on impressing the powers of the phonograph on those who never became accustomed to the acoustic records, or made the necessary allowances for them, should not blind us altogether to the many worthwhile things of the old days. It seems to us now that Stokowski was very wise in issuing single movements from symphonies then. Now the time is ready and ripe for the complete works, yet I hope that for the sake of appreciation work among those who have not yet completed their fundamental musical education, similar issues might be made again today, employing all the abilities of the new process, by competent—not necessarily prominent—orchestras, and released at "popular" prices to augment the benefits that the complete sets are giving to musical America.

I had hoped to be able to announce the Columbia quarterly batch of Masterwork releases and



also the long-awaited imported recordings from Brunswick—both of which are being anticipated so eagerly. We waited up to the very last moment for these announcements, but were notified by both companies that it would be impossible to release definite information before September 15th. These announcements and reviews of the records must therefore be deferred to our October issue.

This coming month will probably see most of the existing and projected phonograph societies resuming their activities. For the sake of the entire movement, may I recommend to them all that in electing officers for the coming season they select members who are sincerely interested in the movement and who are willing to do active work for it. It is by choosing people who are genuinely anxious to spread the gospel of good music that the societies can give their full aid to the cause. I also beg to suggest to the secretaries that they send in their reports to the magazine promptly, for it is the publication of the progress of the existing societies that gives the strongest sort of encouragement to those interested in the formation of new ones—as the previous year has so conclusively proved. Here in Boston, where we regret to say there has been some slackness, we have had the pleasure of enlisting no less than forty new prospective members, and with their hearty and energetic co-operation the Boston Society seems assured of a most successful season.

But this prophecy of success should not be confined to Boston alone. Everywhere the outlook is the same, and daily grows even brighter. The whole movement is without a doubt destined to experience its banner year, with the greatest issue of celebrity recordings, and growth of the numbers of phonograph societies that we have ever hoped for. Thanks were given in this month's editorial to all those whose helpful support has done so much to bring us to such a successful accomplishment of THE PHONOGRAPH MONTHLY REVIEW'S first year in the field, of which this issue marks the completion. We promise all our old and new friends to re-double our efforts and to continue to heighten in every possible way the interest and value of the publication. And we ask all our friends to stand by us and to leave no stone unturned in the work for the good of the movement. Steady, active co-operation from everyone and the enlistment of new supporters will make it possible for the companies to continue issuing the wonderful recordings that they are making available so rapidly today. The permanent adoption of the policy of issuing such works depends entirely upon the united efforts of all of us!

Axel B. Johnson.

## Orchestral

Victor Music Arts Library Nos. 6657-6662—Brahms: Symphony No. 1, in C minor (5 D12s, 1 S12, complete in album, \$11.00). Played by the Philadelphia Symphony Orchestra, conducted by Leopold Stokowski.

Long before the birth of this magazine phonograph enthusiasts had begun their insistent demands for a recording of the great Brahms' First to be worthy of bearing that

title on its label. Our voice came to swell the cry and as interest in the Contest: Is Your Favorite Work Recorded? grew, this work took and kept the lead in the class of works to be recorded by the new process. Its issue comes as a veritable seal upon the progress made in the phonograph world during the now completed first year of our existence. Even before the set had been heard at the Studio we felt an unique pride in it, as an enshrinement of a masterpiece that cannot be too well known, as the second complete symphony to be recorded by an American orchestra by an American conductor, and as a work in whose issue our own efforts perhaps may claim a modest part.

Two complete acoustic versions of the symphony have been available for some time: the Columbia set conducted by Weingartner (Masterworks Set No. 9) and the Polydor set conducted by Oskar Fried—the latter has been mentioned in the November and December (1926) issues of this magazine. This is perhaps hardly the time for further reference to the older versions, since the very fact that they are acoustically recorded puts them so completely out of the running now. Yet, in justice, it should be stated that for long the continued inclusion of the Weingartner set in the Columbia Masterworks Library has been regarded by many—ourselves among them—as a strange and disturbing stigma upon the splendid name and high standards of that Library. Its further retention there will seem nothing less than ridiculous now. Dr. Fried's version cannot be accused of the inadequacy of Weingartner's; in performance and recording (old standards) it is thoroughly worthy of respect, and in interpretation it still remains an outstanding tribute to the genius of both composer and conductor. However, in spite of its merits, the fact that it is recorded by the old process prevents its being of any considerable significance to American record buyers.

The new set must consequently be approached with the realization that it is in effect the "only" Brahms' First to be considered today, and one's judgment must naturally be more exacting than if other adequate versions were available—in which case, vagaries of interpretation, mechanical details, and the like, would not be of such importance.

Having sounded this rather solemn warning, the new set can be discussed directly—beginning with the album, which deserves more than a word of praise. The flexible covers of some recent Victor Music Arts Library sets have been abandoned in favor of stiff and more protective ones. Not as sumptuous as the early albums (New World Symphony, etc.) and without the latter's valuable feature of flaps to the envelopes, the new albums are much more convenient, less clumsy, and equally safe. The true novelty of the set, however, lies in the extra single-faced record containing the conductor's own comment on and explanation of the Symphony. (In addition, of course, to the usual explanatory program-notes printed on an accompanying folder.) Dr. Stokowski possesses a speaking voice of a tone comparable to that he draws from his orchestra and his outline of the construction of the work and its themes (with brief piano illustrations) will add immeasurably to the value of the set, both for one's personal enjoyment and in the work of music appreciation. The snatches of the themes played are so short as to be little more than hints, but the verbal comment and notes are as valuable as they are interesting. A most commendable idea and one which deserves imitation in future sets, perhaps expanded to a double-sided record with more extended musical illustrations. (The use of the piano rather than that of the instrument which first carries the theme is admirable, since it enables the listener—especially if he is not experienced in orchestral tone coloring—to grasp the theme as an entity apart from its tonal dress and better recognize it when it re-appears in its various metamorphoses. Perhaps Dr. Stokowski's choice of a bare *motif* rather than a complete theme was intentional, for the purpose of implanting the vital germ of the musical idea in the mind of the listener so that he may sense the various developments as flowerings from the same seed and understand that a symphony is built up of musical "ideas" rather than "tunes," and so avoid the misconceptions which both the name and the melody of the "theme" often arouse in the inexperienced musical mind. From this point of view, the previous criticism against undue brevity should be reconsidered.)

The Symphony itself is recorded on five disks, as follows:

First Movement: *Un poco sostenuto*; Allegro (Parts 1, 2, and 3.)



Second Movement: *Andante sostenuto* (Parts 4 and 5).

Third Movement: *Un poco allegretto e gracioso* (Part 6).

Finale: *Adagio; Allegro non troppo, ma con brio* (Parts 7, 8, 9, and 10).

Upon hearing these records, as in hearing any great musical work, one is swept away in a flood of emotional and intellectual impressions; significant details pave the way for those instinctive reactions and half-formulated opinions which, when the music has ceased and reflection begins to codify and arrange the chaos of amorphous reactions, develop into a more or less complete and unified estimate of the work as a whole. Those hearing about the work before they hear the music itself are naturally interested primarily in the final and complete impression, rather than the isolated details which contributed to it, so a review may be most helpful, perhaps, in endeavoring to give expression to that impression!

The dominant feature is the immediate acceptance of this set as a masterpiece in the full sense; something inspired and unique which can never be achieved again and which can hardly be compared with other works on the usual basis of judgment. A masterpiece not in the sense that it is flawless, that it silences every voice of criticism, but in the sense of true greatness and stature, as of the composition itself. As one looks closer, he next feels consciousness of the reading as primarily *melodic*. Stokowski emphasizes the importance of melody in Brahms' music in his recorded talk and in his interpretation it is not merely emphasized, it is made the almost exclusive essence of the whole Symphony. Consequently, this performance varies completely in effect from those say of Fried on the Polydor records or Koussevitzky or Muck in the concert hall. On hearing the same (but not the same!) conductor's record of Liszt's Second Hungarian Rhapsody, one's dominant impression is that cold diamond-like brilliancy and virtuosity; on hearing Coates' *La Valse* that of stark, almost bleak power; on hearing the recent Brahms' Piano Quintet, that of full-muscled, maturely-developed and rounded strength. Here, all is warm, fluid melody—one might almost pun "mellowdy"—there are no solos and no accompaniments, but an interweaving mesh of melodic streams (one is reminded of a passage in Sidney Lanier's poem, "The Marshes of Glynn.") Could the early critics of the Symphony have heard this performance, they would have talked no more about "absence of imagination and emotional attractiveness," "asceticism, dullness, laboriousness and unresolved enigmas!"

What Brahms himself would say to the feminine, yielding sensuousness of this reading cannot be surmised (fortunately, perhaps), but it is easy to prognosticate what those who have found Brahms too "Brahmsian" before will say: "Who would have thought the old man had so much emotion in him!"

And to the present writer, the true secret of this set's incalculable value lies here: it will bring Brahms to those who had hardened their hearts against him before; it will do more for the true appreciation of the highest type of symphonic music in this country than any other recording has ever done before—than any other single performance has ever done before. A hot-headed claim? On the contrary, as a careful consideration of music conditions and of the work itself will demonstrate.

I cannot claim that this is artistry in the highest aesthetic sense. But it is true greatness, greatness unmarred by the slightest stain of virtuosity for its own sake. Confession must be made frankly that Stokowski's recent records have been accepted by this reviewer entirely on the grounds of their incomparable technical and mechanical magnificence. The Brahms' Symphony possesses these virtues to an equal extent, yet the listener almost forgets them: the center of interest has been transferred to the music itself. Here is no longer Stokowski the Virtuoso; here is Stokowski the Interpreter. His mental approach to the Symphony is his own, but it is of the highest sincerity, the profoundest respect,—and by it he wins not only our admiration, but our regard.

It seems almost futile to mention technical details; surely enough has been said to warrant the work's significance. The recording of the 'cellos and basses and all pizzicato passages is perhaps the most impressive mechanical feature. The wood wind choir plays and is reproduced almost divinely; the solo oboist in particular nearly succeeds in making one forget to mourn for M. Longy of Boston Symphony fame. The brass is well restrained (yes, it is the Philadelphia Symphony!); perhaps the tone of the trombones is just a trifle nasal,—otherwise the entire work (beginning with Stokowski's own

remarks) is tonally of extreme loveliness. The timpani, as always with Stokowski, are kept almost unduly under cover, but take excellent advantage of the opportunity on part 7, just after the *accelerando* pizzicato passage, which, it should be remarked, is for once performed as an *accelerando* and not as a chaotic runaway. The noble theme of the last movement (beginning on part 8) is announced with a remarkable feeling of tension, of suppressed excitement, which perhaps detracts a little from its grandeur, but which produces a remarkable effect of expectation on the listener. On part 9, where the theme is repeated, the feeling of tension is less and one catches more of its almost elemental flow and inevitability. Here and on part 10, the working up of the climax, the decline to the reminiscences of the horn theme of the *adagio*, the strange passage before the last *piu allegro*, the transfigured chorale, are worthy of being called high points of all recorded music. (Yet when one thinks of the slow movement, or the others, he hardly dares single out any individual part of the Symphony. Surely the *andante* is beyond the power of mere superlatives to mock with their feeble praise.)

The analysis of the musical structure in accompanying record and leaflet, or in various easily accessible reference books, makes one unnecessary here. The history of the work, the many entertaining anecdotes connected with it, all the amusing—but after all, inconsequential—barnacles of legend and truth with which such a masterpiece becomes encrusted, can be found without difficulty by those who are interested.

A quotation from Mr. Peyser's notes in the New York Symphony Society's bulletin cannot be resisted, however: "Everyone to Brahms' great disgust pounced on the similarity of the theme of the final *allegro* and the 'Joy' melody of Beethoven's Ninth Symphony—a resemblance absurdly exaggerated in some quarters even today. 'It is still more remarkable, that every ass sees it,' Brahms was in the habit of retorting to those who pointed out to him this momentary and fortuitous relation."

It would be "still more remarkable" if even the humblest musical or unmusical intelligence does not recognize the greatness of this work—its combined and augmented powers of composer, conductor, orchestra, and the finest technical skill—stop to listen and admire, and stay to love and understand. To us today Brahms comes as an album of Victor records; to Schumann he came as a "young eagle"; and we must echo the great fore-runner's instantaneous tribute of "Hats off, gentlemen, a genius!"

Columbia 7128-9M—Grieg: Norwegian Dances, Op. 35. (2 D12s, \$1.50 each.) Played by the London Symphony Orchestra, conducted by Georg Schneevoight.

Mr. Schneevoight, the great Finnish conductor, made a sensational appearance several years ago with the Boston Symphony Orchestra, and has been named as the successor to the late Walter Henry Rothwell as the director of the Los Angeles Philharmonic. Consequently, these records possess more than a common interest, as they are his first recordings to be issued in this country. (And, if we are not mistaken, they are also among the first recordings he has ever made; his set of Grieg's Sigurd Jorsalfar Suite was issued in England a month or so after these Norwegian Dances, and perhaps will also be made available here by the American Columbia Company.)

The dances are four in number, each occupying one side:

1. *Allegro marcato* (D minor).
2. *Allegro tranquillo* (A major).
3. *Allegro moderato alla marcia* (G major).
4. *Allegro molto* (D major).

The dance in A major is the best known, but the others are of equal interest, particularly that in D major, which is built on a larger scale and makes an effective finale to the suite. Norwegian folk themes are used and the entire idiom is unmistakably Grieg's,—a distinctive utterance which gives his works their characteristic qualities, but which in the end progressed from a valuable servant into a tyrannic master. Grieg seemed unable to develop the idiom to which he had given exposition and once its possibilities were exhausted, he was unable to progress further. However, these dances are of an earlier period and remain perhaps the happiest examples of his style. The popularity that has gone to the Peer Gynt Suite might well be diverted to this work.

This recording is a most suitable one, retaining the flavor of the pieces themselves, and, while not ultra-brilliant, is



quite adequate for its own sake. The orchestra is not too large and does not weigh down this music which might be so easily thickened and deadened by incautious performance.

Schneevoigt, a dramatic conductor of the most remarkable power and intensity, needs a Don Juan or a Sibelius' Second Symphony to give full evidence of his powers. He seems to chafe a little under the restrictions of these gentler little *morceaux*, but his readings are clear and colorful,—pleasing rather than striking. One or two points in his interpretation differ from these of the usual American concert performances, but there is no attempt at virtuosity, his sincerity cannot be missed, and undoubtedly his version is far more authentic than those of conductors less thoroughly versed in Scandinavian music.

It would be unfortunate if the glamour and sparkle of the many bedazzling record releases of late should blind music lovers to the less scintillating glow of these little dance-jewels. They are simple, they are not astounding, but to many they grow familiar and dear in a way more pretentious recordings can never achieve.

H.M.V. D1088—Wagner: Ride of the Valkyries and Prelude to Rheingold (D12). Played by the Symphony Orchestra, conducted by Albert Coates.

The only disk in the first Coates-Wagnerian electrical series which has not yet been released by the Victor Company here. It departs not a bit from the performance and recording standards of the Magic Fire Music, the Tannhauser Venusberg Music, etc., in the same series. Considering the popularity of the "Ride," it is hard to understand why re-pressing in America has not been done long before, unless perhaps Dr. Stokowski is scheduled to re-record his performance. Even so, it is too bad that such a splendid version as this is not available to American record buyers, who at present are forced to import it from England.

Victor (Automatic Victrola Sets)—Weber: Oberon Overture (in two parts, one on each of two records). Played by the Symphony Orchestra, conducted by Albert Coates.

This work fills out on one group of sides of one of the first "Automatic" sets and, strangely enough, has not been issued in the regular way, either here or in England. Owners of ordinary instruments can so far obtain it only by buying the two records containing the overture from the set in which it is issued. It is an exceedingly brilliant performance, both from the recording and the interpretative standpoints. One questions the almost excessive speed of Coates' tempo for the *allegro* after the introduction, but apart from that can have little but praise for the work as certainly the most stirring and convincing recording of this perennial overture yet available on records.

## Imported

French H. M. V. W 758-9 Ravel: La Valse (2 D12s) Albert Coates conducting the Symphony Orchestra (on the 4th side: Beethoven—Allegretto in E flat).

This significant recording was first mentioned in this magazine by "Vories" in his Recorded Remnants in the April issue. Although obviously made in England, it has been released only in France and as yet no word has been received of English H. M. V. or American Victor re-pressings. It would be unfortunate indeed if copyright or other restrictions prevented its general release, especially in this country, which Ravel himself is to visit during the coming season. La Valse, subtitled "A Choreographic Poem", is the composer's best known and perhaps most effective piece for orchestra and has always enjoyed wide popularity; it appears constantly in the programs of American Symphony Orchestras and Ravel's visit will probably help to make it thoroughly familiar to every concert goer.

The recording here is in three parts and, while we have not followed the score, it is presumably complete. (The Allegretto on the fourth side is that re-pressed here on the last side of Coates' version of Beethoven's Eroica.) Naturally the issue of an outstanding modern work such as this is a notable event and it seems strange that it has not attracted wider notice. Release in this country at this time is to be recommended most earnestly for there can be no denying that there would be a very ready market for it here.

Coates' reading is as effective as one would expect, but totally different from one's preconceived ideas. Instead of flashy brilliancy, with which the work is all too often played by virtuoso conductors, he strips it of all the gaudiness even admirers of the piece have sometimes attributed to it, and reveals it in all its lean and stark power. Coates senses the truer Ravel, the sardonic and relentless wielder of naked and plangent tonal shafts. Sensuousness is introduced only as momentary contrast; against the flow of the Viennese waltz are ground the ironic forces of biting dissonance and shock of timbres. To hear this version brings a new revelation of the strength of Ravel's genius even to one thoroughly familiar with his work in general and this piece in particular. Beside this, even the terrors of Schelling's Victory Ball sound pale and ineffectual!

La Valse, first performed in Paris in 1920, is scored for large orchestra with an augmented percussion section. The "program" printed in the score reads: "Whirling clouds give glimpses, through rifts, of couples waltzing. The clouds scatter little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth fortissimo. An Imperial Court about 1855." To this should be added M. Casella's outline of the poem as "as a sort of triptych:—(a.) The birth of the waltz (the poem begins with dull rumor—as in Rheingold and from this chaos gradually takes form and development); (b) The Waltz; (c). The apotheosis of the waltz." Also M. Schwab's suggestion of "the atmosphere of a Courtball of the Second Empire, at first a frenzy indistinctly sketched by the double-basses, then transports sounding forth the full hysteria of an epoch. To the graces and languors of Carpeaux is opposed an implied anguish with some Prud'homme exclaiming: 'We dance on a volcano!'"

On the mechanical side the records give full play to the bare strength of Coates' interpretation; the recording itself is quite up to that of the same conductor's Wagnerian and Beethoven works, and it is admirably adapted for the mood to be intensified, failing only to catch the full effectiveness of that chaotic rumbling of the double-basses at the very beginning. The performance of the brass choir in particular should be singled out for unusual praise; throughout the orchestral performance is excellent although it is inevitable perhaps that not all of the percussive effects should be reproduced as adequately as in the concert hall.

By no means a work for those who wish their music to soothe, but as bracing as a cold shower! And those who look for the vigorous and for whom starkness has no terrors should join the present writer in pleading for a speedy release of the records in this country.

French H. M. V. W 790-1 Dukas: La Peri, Poeme Danse (2 D12s) Orchestre symphonique du Gramophone, conducted by M. Piero Coppola.

This, with Ravel's La Valse, is outstanding among recent French H. M. V. releases and is particularly noteworthy as the first recording of this work. Dukas is known in this country largely by his Sorcerer's Apprentice, but Pierre Monteux and other conductors have endeavored to make his danced poem of the Peri and Iskender as well known and liked. While it will perhaps never have as general an appeal as the inimitable scherzo, it is an equally well constructed and enjoyable piece. Of later composition than the scherzo, it gives evidence of the marked influence of Debussy, but this is mingled with an almost Straussian richness and sonority and an individual quality which makes the work unmistakably Dukas' own.

The recording is hardly up to that of recent English and American orchestral releases and fails to catch all the mellowness which characterizes good concert performances, but is, withal, of considerable merit and effectiveness. The superb climax near the end of part three could hardly be surpassed. The performance and particularly the reading are to be praised.

Perhaps I am damning the record with faint praise, but such is most assuredly not my intention, for while I feel that the slight weaknesses of the work should be mentioned, I must confess that I derive greater pleasure from this work than from many which judicial consideration informs me are superior in many respects. And this review would be most decidedly unfair, if mention were not to be made—and emphasized—that those who seek the music rather than the mechanics alone will undoubtedly find an equal pleasure in La Peri.



The story of the Ballet deals with the search for the flower of immortality by Iskender who finds it in the hand of a sleeping Peri, reclining on the steps that lead to the hall of Ormuzd at the end of the earth where sea and clouds are one. Iskender steals the flower, but when the Peri awakes and attempts to recover the precious lotus, he is torn between his thirst for immortality and his desire for her. "The Peri dances the dance of the Peris; always approaching him until her face touches his face; and at the end he gives back the flower without regret. Then the lotus is like unto snow and gold, as the summit of Elbourz at sunset. The form of the Peri seems to melt in the light coming from the calyx and soon nothing more is to be seen than a hand raising the flower of flame, which fades into the realm above. Iskender sees her disappear. Knowing from this that his end draws near, he feels the darkness encompassing him."

Dukas' music is a dance poem in tone as beautiful as the legend which inspired it. An unique addition to the wealth of recorded music—to be treasured perhaps not by many, but surely and deeply by some.

H.M.V. D1154-7—Elgar: Enigma Variations (4 D12s Alb.). Played by the Royal Albert Hall Orchestra, conducted by the composer.

With the Kreisler-Mendelssohn violin concerto (reviewed last month), this re-recording of Elgar's best known work is outstanding among the batch of records recently received through Imhof's in London. The older acoustic versions (H.M.V. and Columbia) were never made available in this country; perhaps the new one may be at some later date, for while the Variations have not enjoyed the overwhelming popularity here that they have in England, they figure regularly on Symphony programs and are well liked by all except the more modernist music lovers.

From standpoints of recording and performance this is a very effective set of records and while the interpretation varies in many details from those we are accustomed to in American concert halls, it is presumably far more authentic; Elgar may not be a great conductor, but he is a capable one and thoroughly adequate to play his own work in exactly the way he wishes it to go. Those already fond of the composition will find this version all that they had hoped for and it undoubtedly will be the means of winning new friends for Elgar. Mechanically, the set is of the same standard as Ronald's brilliant Fifth Symphony of Beethoven, made about the same time.

The H.M.V. album contains program notes with thematic illustrations in notation—a most commendable feature.

On re-hearing these Variations as played in such adequate manner, one who had begun to find them decidedly old-fashioned is forced to reconsider somewhat. There can be no denying the life or the beauty of this work, but again one is baffled by the sensation of incompleteness: one is just realizing he likes a variation when it ends! The seemingly excessive speed with which some of the variations are taken emphasizes this feeling.

Yet for music which has meant so much to so many sincere and well equipped amateurs one cannot but have respect, no matter what his personal reactions may be. This recording will intensify that meaning of the work for those who love it; to them it hardly needs to be recommended. In all events, it is worthy addition to recorded literature.

H.M.V. D1051-2—Beethoven: Leonora Overture No. 3 (2 D12s). Played by the Royal Albert Hall Orchestra, conducted by Sir Landon Ronald. (On the 4th side, Schubert: Ballet Music from Rosamunde.)

A work made about the same time as the same conductor's Finlandia and Grieg Lyric Suite and consequently sharing the same faults of recording. It is, however, superior in several respects to the other two pieces mentioned; although by no means an outstanding version of Leonora No. 3, it is a fairly competent one from standpoints of performance and reading. The Rosamunde Ballet Music is quite good; a very satisfactory version of this popular Schubert excerpt.

It would seem very doubtful that the Victor Company would care to re-press this recording, so we must still look to Stokowski or some other for an available version here. Meanwhile, Sir Henry Wood has just issued a four-part version in England and it is probable that the Columbia Company by re-pressing this recording will be the first to give us a complete electrical Leonora Overture.

Parlophone E10383-5—Mozart: Violin Concerto No. 4, in D (3 D12s). Played by Riele Queling with orchestral accompaniment.

A rather pleasant brief version of this well-known concerto, but it can hardly be compared with the complete set by Fritz Kreisler in the Victor Music Arts Library (reviewed on page 186, January issue). Both sets are acoustically recorded, a matter which is not of great importance especially where the violin and an orchestral simplicity of Mozart is concerned.

A note to the review of the new (electric) Kreisler-Mendelssohn violin concerto in the last issue should be made here, as no mention was made there of the old (acoustic) incomplete version played by Eddy Brown for Odeon (Nos. 3121, 2, and 3). This occupies a place of honor in the Studio Library and possesses more than historical interest. But while many an "old-timer" will cling to it—and not unjustly so—Kreisler's is of course the only one to be seriously considered for purchase today. A correspondent, having read the review of the new set and not having heard the records, writes to express his unbelief that electrical recording can ever reproduce the violin tone as beautifully as did the Odeon acoustic process. It is true that in its early stages the new process was extremely unkind to the string tone, especially in the upper registers, but with the perfections that have been made today, one may confidently give assurance that the violin tone has never been more realistically recorded. A certain "romantic" warmth, present in the best old violin records, has been lost, it is true, never to return. But the tone now reproduced is more authentic and (with the best artists) no less beautiful. And of course from every other point of view there can be no comparison between the new and even the best of the old. Lucky the music lover whose library includes both!

English Columbia L1974-5—Dukas: L'Apprenti Sorcier (2 D12s). Played by the Orchestra of the Societe des Concerts du Conservatoire, Paris, conducted by M. Philippe Gaubert. (Part 4 contains Mozart's Overture to the Marriage of Figaro by the same artists.)

The remaining record of this work (mentioned in the General Review of last month) was hastily shipped to us by Imhof's and as had been expected, the conclusion confirmed the estimate gained from parts 1 and 2. The long-awaited electric Sorcerer's Apprentice is at last recorded—most capably, too, in a version that leaves nothing to be desired. Thoroughly adequate rather than ultra-brilliant from the standpoint of recording alone, it is the music itself and the excellent performance that seize and hold one's attention. M. Gaubert has previously made several records for the French H.M.V. of short works, some of them his own, but here he is given a better opportunity to display talents that for a scherzo of this character at least are most admirably suited. It is seldom that one hears a reading as satisfying as this, in spite of the fact that the work figures constantly on symphonic and popular orchestral programs. The Figaro overture on the fourth side is equally well done. In particular the wood wind choir of the Conservatoire Orchestra impresses one; the fame of French wood wind playing remains undimmed even under the severe handicap of the emigration of so many leading artists to this country.

This set of records deserves and surely will have a big success in this country and we well may look to the American Columbia Company for its speedy release here. Few works are more deservedly popular than Dukas' scherzo or Goethe's tale of the daring apprentice who unloosed his master's demons—the "program" is too well known to bear repetition here—and this version retains all the color and verve of the original. Dukas is to be congratulated that his two principal works, this and La Peri, reviewed elsewhere in this issue, have been recorded by French orchestras and conductors in such worthy fashion. Now we should like to hear M. Gaubert or M. Coppola try his hand at Espana, Debussy's Fetes, Enesco's Roumanian Rhapsody, and Ravel's Second Daphnis and Chloe suite!

Edison Bell Velvet-Face—Berlioz: Le Carnaval Romain Overture. (D12.) Played by The Royal Symphony Orchestra conducted by Eugene Goossens, Sr.

In the same package from London as the Sorcerer's Apprentice were also the above Velvet-Face record and Melba's Farewell Speech, to be mentioned later. The former is particularly interesting as the first electrical recording of Berlioz' famous overture—a leading favorite in the "to be re-recorded" class of the contest, Is Your Favorite Work Recorded? This record is probably characteristic of the many



reasonably priced works of the better known classics and semi-classics which are issued so profusely in England. It would be unfair, of course, to apply to it the same tests by which one would judge a release of a virtuoso orchestra at celebrity prices and with that consideration in mind, a verdict of "surprisingly fine" must be unhesitatingly awarded. Surely a remarkable bargain at the modest price of four shillings for which it is sold in England. The orchestra is apparently not very large, but it plays with gusto and life, as though it enjoyed playing. The recording lacks the depth and fulness of our best orchestral works, but it is equally clear and there is no shrillness even in the upper register of the strings.

The Gennett, Banner, and other companies of the sort over here might well profit by the example similar organizations are setting with records like this in England. If the entire Velvet-Face series keeps up this good work it will be a pity indeed if some of our domestic importers who promise so much—and usually accomplish so little—do not take advantage of the opportunity and make some of these works available here. The market would be here for them, there can be little doubt of that.

H.M.V. D1198-1201—Beethoven: Piano Concerto No. 5, in E-flat ("Emperor"). (4 D12s Alb.) Wilhelm Bachaus and the Royal Albert Hall Orchestra conducted by Sir Landon Ronald.

Parlophone E10533-6—Beethoven: Piano Concerto No. 4, in G. (4 D12s.) Karol Szreter with orchestral accompaniment.

The only things in common between these two concertos is that both are electrically recorded and both are works of Beethoven. Between them lies the gulf that separates the decidedly mediocre from the unmistakably fine. Bachaus' version of the "Emperor" is of the same standard as the splendid Hambourg-Tchaikowsky Piano Concerto recently released here. A truly noteworthy set, whose merits almost reconcile a jaded listener to hear again Beethoven and this particular concerto. It goes without saying that the old H.M.V. Lamond version is effectively superseded. For those who have the courage and strength to wish to hear the "Emperor" oftener than the all-too-frequent concert hall performances, this set can be recommended most highly.

The Parlophone Fourth, of which we had expected so much, was a severe disappointment. One of the first Parlophone new process works, both the recording and the orchestral performance are decidedly poor. The soloist's reading, in conception at least, is not without merits; he really is given no fair opportunity to display his talents here. As it is, the old Vocalion, with all its weaknesses, is still to be preferred. Refer to review of the Vocalion version on page 278 of the March issue and mention of both Fourth and Fifth Concertos on page 343 of the May issue (Recorded Symphony Programs).

The hearing of this Parlophone work brings a vivid realization of the good taste so invariably shown by Mr. William A. Timm, Manager of the Foreign Record Department of the Okeh Phonograph Corporation. Mr. Timm in his choice of Parlophone works to be re-pressed in this country under the Odeon label knows well what will be acceptable and what will not by the discriminating American record buyers. On learning of the issue of this Fourth Concerto, the magazine's plea to Mr. Timm was to "let us have this as soon as possible!" But to our disappointment he replied that it was not up to the standard of the Odeon Library and he could not approve of its release. We should have known better than to question his estimate, but although from Boston and not Missouri, we "had to be shown," and have been shown most conclusively! Fortunately, the electrical process was soon mastered by the Parlophone recording directors and their recent issues of the Beethoven Battle Symphony, Lohengrin Bridal Scene, and the Smetana Bartered Bride Overture have not only won Mr. Timm's admiration, but ours, and we trust that of every enthusiast who has heard them. The part played by the critical taste of the editors of *Celebrity Libraries* is an important one in the progress of fine recorded music; the release of an inferior work or the non-release of an excellent one can do vast harm. All the American companies are fortunate in having men of capable and discriminating artistic and business sense in charge of this vital work of selecting recordings to be issued here, and it is a pleasure to pay a tribute to one of these men to whom American enthusiasts owe so much.

R. D. D.

## Light Orchestral

Victor 35828—When Day is Done and Soliloquy (D12, \$1.25). Paul Whiteman and his Concert Orchestra come forward with another twelve-inch record close on the heels of the Rhapsody in Blue, the first perhaps of a most welcome series of important works in the idiom for which one can only use the all-inclusive word "jazz." The work of Whiteman's Concert Orchestra in its tours of the country has already done much to lift "jazz" from its dance-hall associations into a more elevated position in the world of music. The release of recordings of works in its repertory will give added impetus to this work, which the Rhapsody records have already given such an effective and auspicious start.

This particular release is consequently to be commended most heartily on principle, although as a matter of fact, it is not unusually remarkable in itself. The selections played are most enjoyable and the record deserves—and doubtlessly will have—a wide popularity, but it cannot be compared with the Rhapsody as far as musical significance is concerned.

The particular type of jazz employed in *When Day is Done* seems to be a refinement and development upon the "smooth" song-like dances, played with a very evident touch of pseudo-Russian influences, with that of "hot" or Negroid influences minimized. *Soliloquy* is more distinctly native in its character. Unfortunately, little actual development is made of the musical structure; the themes are repeated and varied slightly with excellent effects of orchestral color and rhythm. Consequently the work is most pleasing to listen to, without being worthy of great study. It is interesting to compare this version of *Soliloquy* (an unusually fine piece, by the way) with that of The Washingtonians, on the reverse side of their prize-winning *Black and Tan Fantasy*. The similarity of treatment is close in several respects and widely varying in others. Ellington's arrangement has a very striking introduction that outshines even the brilliant cadenzas in Whiteman's record. The present writer finds the new work hardly able to displace the other in his affections.

The remarkable piano part in *When Day is Done* is worthy of notice, although it tends to give the arrangement an effect of a concerto that suddenly changes its mind and becomes symphonic variations. The record should be heard by all means and in any case it would be most unfair for us to expect a new Rhapsody every month!

Victor 20368—At Dawning and The Waltzing Doll (D10, 75c). The Victor Concert Orchestra in competent electrical recordings of well-known salon pieces, replacing the old versions made for Victor by the late Victor Herbert and his orchestra. There is no attempt at exaggeration or pseudo "artistry," the pieces are not exploited for something they are not, and consequently this record is a very fine example of its class.

Okeh 16241 *Pensamiento*, played by the Orquesta Criolla Tropical, and *Jardin Encantado*, played by the Orquesta Okeh de Salon (D12, \$1.25). The first selection is recorded with extreme brilliancy; one of the most remarkable from a technical standpoint that we have yet had. The music itself and the performance are both quite interesting. The reverse is in the familiar "sob-stuff" manner and proves a very feeble rival to Mr. Shilkret's essays in this style.

Columbia 50045-D—Sullivan: *Iolanthe*—Selection (D12, \$1.25). The Court Symphony Orchestra in a continuation of its series of selections from the Gilbert and Sullivan series. From a standpoint of recording and performance, this is the best of the works issued so far.

Columbia 59040F (from the International list) *Vienna Life* and *Over the Waves Waltzes* (D12, \$1.25). The Columbia International Concert Orchestra in two pleasant waltz performances, well recorded.

Victor 35830 (from the International List) *Eili, Eili*, and *Kol Nidre* (D12, \$1.25). The Victor Salon Orchestra issues the two great Jewish hymns in Shilkret's smooth and emotional versions. The recording is excellent.

Victor 20750 (from the International list) *Salut d'Amour* and *The Magic Song* (D10, 75c). Marek Weber's monthly release includes Elgar's famous bon-bon in a salon setting that suits it to perfection.



## Instrumental

### PIANO

Columbia 2051-M—Chopin: Mazurka in D major, and Moszkowski: Serenata (D10, \$1.00). Ignaz Friedman plays the mazurka with the hesitant third beat that so few pianists are able to catch; a delightful performance beautifully recorded! The popular Moszkowski *morceau* on the reverse will probably "sell" the Chopin piece to those who otherwise might never think of hearing it. Now that de Pachmann is recording mazurkas no more—yet perhaps we may still have some from his hand—Friedman deserves an opportunity to make available more of these "dances of the soul."

Columbia 135-M—Liszt: Hungarian Rhapsody No. 11 (D10, 75c). A new-comer to recorded music, Jose Echaniz, makes his debut with one of the lesser known rhapsodies, characterized by its odd tremolo passages at the beginning. Has this piece ever been recorded before? It is seldom played in concert. A very interesting choice for release; the playing is competent rather than striking, but the recording—as always with Columbia piano works—is very fine indeed, and one may well hope that this is the first of a series of low-priced piano works from the standard repertory. Victor has done something along this line with releases by Hans Barth, but the selections chosen have never varied from the low level of moss-covered salon "classics";—the choice of this 11th Hungarian Rhapsody gives omen of more interesting things to come.

Victor 6690—Beethoven: Moonlight Sonata, First Movement, and Paderewski: Minuet in G (D12, \$2.00). It was inevitable that Paderewski should have to re-record his never-to-be-lived down minuet. Like Rachmaninoff's C sharp minor prelude, the composer's early piece célèbre become a veritable nemesis from which he can never escape. Those who are untired of it will buy this record—and be delighted with the excellence of its recording. The Adagio sostenuto from the Moonlight Sonata occupies the other side; a reading which some will prefer to that of Bauer in his Victor issue of the complete sonata. The later record shows an improvement from the standpoint of mechanics, in that the piano tone is reproduced with a more authentic "ring" and color; the present writer, however, still clings to Bauer's interpretation, as one that even the great Polish pianist cannot surpass.

### VIOLIN

Columbia 9031-M—Bach: Air "for G string," and Wagner: Romanze (Albumblatt) D12, \$2.00. Toscha Seidel reappears after a long absence with this record of the familiar Bach Air from the Suite in D major and a Wagner—but not Wagnerian—selection. The recording is very fine and reproduces the lower range of the instrument with more color than any violin solo record to date. Seidel's tendency is to veer towards the *molto espressivo*; nevertheless, the tonal beauty of his playing makes this record one to be prized.

Victor 6695—Achron: Hebrew Melody, and Sarasate: Zapateado (D12, \$2.00). Jascha Heifetz in a remarkable recording which displays not only his technical resources, but his musical command over them. What strange contrasts can be drawn between this record and that of Seidel's above: there all was lush romanticism; here, gem-like realism. The gulf between the two disks is as great as that which separates the mentalities of those to whom each appeals. Play these records to any music lover and, while he will have praise for both, he will automatically range himself on one side or the other. There can be no comparison between these works; they are almost of different worlds.

Brunswick 10268—Wieniawski: Souvenir de Moscow, and Gaillarde: La Romanesca (D10, \$1.00). Mishel Piastro in the finest disk of his series to date. He may be looked to for notable records in the future if he is given works to play that give opportunities to his talents.

### VIOLONCELLO

Columbia 2050-M—MacDowell: To a Wild Rose, and Godard: Berceuse from Jocelyn (L10, \$1.00). If this were anyone but Felix Salmond one would find it hard to forgive his choice of selections, but his 'cello tone fully repays one for hearing the veteran pieces being dragged forth from their well-earned retirement again. Salmond is a 'cellist of very high rank; perhaps it is inevitable that along with his works

on a larger scale he should record transcriptions like these in order to reach an audience that otherwise might never know him.

### STRING QUARTET

Columbia 134-M—Drink to Me Only With Thine Eyes and Annie Laurie (D10, 75c). The Musical Art Quartet, from whom we had the recent recording of Haydn's Quartet in C, also reach out towards the "other audience" with pleasant transcriptions of well-known songs.

## Choral

Victor 35829—Messiah: Worthy is the Lamb, and Elijah—He, Watching Over Israel (D12, \$1.25). The Mormon Tabernacle Choir in a continuation of their great series. Perhaps it is because they have given us such unusually fine things in the past that one is a trifle disappointed with this particular release. One can hardly point out any definite fault in it, but one's expectations are not quite fulfilled. And yet fine choral singing, competently reproduced!

Victor 68822 (from the Italian List)—Cavalleria Rusticana—Gli aranci olezzano, and I Pagliacci—Coro delle campagne (D12, \$1.25). The Chorus and Orchestra of the La Scala Theatre in Milan in a choral record that surpasses even the splendid one of last month. Beyond a doubt, the finest Italian Opera Ensemble singing that has yet been issued in this country. Both selections rank high in operatic choral literature, and, as performed here, deserve the attention of every music lover, whether he is already particularly interested in choral singing or not. The un-named conductor earns special mention; with the following record, this represents the high water mark of success of recording chorus and orchestra, of any work available here to date. Not to be missed!

Victor 68824 (in the German list) Die Meistersinger—Kirchenchor und Wach auf, es nahet gen den Tag (D12, \$1.25). The Chorus and Orchestra of the Berlin State Opera House, directed by Dr. Leo Blech, in choral excerpts from Die Meistersinger. For this record, half-hidden in the foreign catalogue (where it is described as "a high-class German recording"), the reviewer can offer the tribute greater than the most unrestrained praise—the realization that mere superlatives can only damn with faint praise a masterpiece (the word is used advisedly) that lifts its peak like that of a Mt. Everest above the plain of the ordinary plains of music. All that was said in praise of the record by the La Scala chorus applies with redoubled force here, but here is not only technical perfection of performance and reproduction at the greatest heights it has reached so far, but music of a greatness which is equaled by nothing except the choral works of Bach. When will Hans Sachs' apotheosis of German art and the finale of the opera be recorded to complement worthily this disk? In the past, the present reviewer's opinion of Dr. Blech as a conductor—gained entirely from his records—has been considerably at variance with the credited reports of his talents. On hearing this record, shamefaced apologies are willingly extended to him. Music and musicians are forever indebted to him for one of the "Delectable Mountains" which enables us to realize both the infinitesimal and the titanic stature of the worm-hero, Man.

Victor 79432 (from the Bohemian list) Forster; Polni cestou; Jindrich: Ja nemam v tom Klenci; and Wunsch: Rozchodna (D10, 75c). The Czechoslovak Choir of Prague Teachers in one of the finest examples of unaccompanied male choral singing recorded to date.

Victor 20665 Negro Spirituals: Angels Watching Over Me and Climbin' Up the Mountain (D10, 75c). The Utica Institute Jubilee Singers (male quartet) sings these two less familiar, but very beautiful spirituals in characteristic, but rather colorless fashion.

## Vocal

H.M.V. DB943 Boheme—Addio di Mimi and Melba's Farewell Speech (Royal Opera House, Covent Garden, June 8, 1926). D12. Dame Nellie Melba.

(See also Mr. Oman's remarks in his "Historical Survey," page 373, June issue.)



For reasons of sentiment and historical significance, this record is an important one. Melba's career on the concert stage was brought to its close with this last performance and speech of farewell, and again the phonograph became the medium of the preservation of these musical and historical documents.

From this standpoint, this record is naturally above all criticism, even although, as it happens, it is very weak as far as recording is concerned,—rather a disappointment to one accustomed to the far more realistic domestic concert hall recordings and prepared by foreign reports for equal effectiveness here. The beginning of the farewell speech is almost inaudible, but as it goes on, every word can be distinguished. Melba's parting words to her friends, the emotion and sobs that she vainly endeavors to repress are very moving.

The "Farewell of Mimi" from *La Bohème*, on the other side, clearly, but also faintly recorded, proves that Melba's career had not entirely outlived her golden voice. Of course, for the full beauties of its prime one must go back to one's memories—or (fortunately!) to the splendid records in the Victor catalogue.

A disk that will have little or no meaning to the casual record or the "technical perfection fan," but which will mean all the world to those who knew and loved one of the greatest queens of song.

(This record, together with the English and French H.M.V.'s, Parlophone, Edison Bell, and English Columbia orchestral works reviewed this month, were imported from England through the customary channel, Alfred Imhof, Ltd.)

Brunswick 10252—Lullaby and I Would Weave a Song for You (D10, \$1.00). Claire Dux in a recording like those of the Musical Art Quartet and Salmond for Columbia, aimed at the more "popular" taste. The voice is there—but is the heart and the spirit?

Columbia 5070-M—Schumann: The Two Grenadiers, and Speaks; On The Road to Mandalay (D12, \$1.25). Fraser Gange in surprisingly good renditions of these familiar "man's songs." Indeed, his recordings compare quite favorably with those of the same pieces by much more noted singers.

Columbia 5071-M—Handel: Angels Ever Bright and Fair, and O Sleep, Why Dost Thou Leave Me (D12, \$1.25). Corinne Rider-Kelsey, heard after a long silence, in two Handel arias, sung in sentimental vein and a pleasing voice. The standard of the Columbia orchestral accompaniments rises steadily; it is especially noticeable here and in the following record.

Columbia 9030-M—Beloved It is Morn, and Ah, Moon of My Delight (D12, \$2.00). Charles Hackett in the first celebrity-priced record on which he has sung for a long period of time. The super-sensitive electrical process deals not too kindly with his voice. The accompaniment deserves special mention.

Columbia 136-M—Schumann: Widmung and Er, Der Herrlichste von allen (D10, 75c). Elsa Alsen in two of Schumann's lieder, portraying respectively a man's love and a woman's. The choice of an artist like Miss Alsen and songs such as these to be issued at "popular" prices is indeed worthy of heartiest praise. Miss Alsen still seems ill at ease in recording; technically the record is completely satisfying, but the artist does not appear to the advantage of her concert hall performances.

Columbia 4038-M—Pezanno 'A Maria and Luntananza (D10, \$1.25). Riccardo Stracciari's position in the field of Neapolitan songs is almost undisputed. A worthy addition to the fine works he already has to his credit.

Columbia 7127-M—Verdi: I Vespri Siciliana—Bolero, and Rossini: Barbiere de Siviglia—Una voce poco fa (D12, \$1.50). Maria Kurenko, the Russian coloratura soprano, is perhaps hardly as much at home in these operatic excerpts as in some of the selections chosen for her previous Columbia records. The Bolero side is to be preferred.

Columbia 7126-M—Otello—Brindisi, and Tosca—Te Deum (D12, \$1.50). Mariano Stabile, A. Venturini, G. Nessi, and the Chorus of La Scala Theatre provide what is perhaps the outstanding vocal record of the month, at least from the standpoint of interest. Stabile has been creating something of a furore in England and this very effective recording—the ensemble is reproduced with exceptional clarity—should make his record debut here an auspicious one. The orchestra seems a trifle small, but one would hardly wish it increased at the

expense of the solo singers. Stabile's voice possesses strange, not wholly pleasant, but decidedly arresting, individuality; he sings with splendid gusto and freedom. The effective choice of selections adds to the value of this work.

Victor 4015—Rose-Marie and Indian Love Call (D10, \$1.00). A continuation of the Victor series of operetta excerpts; the first piece is sung by Lambert Murphy, the second by Virginia Rea. Light and pleasing melody appropriately sung.

Victor 1265—Foster: Old Black Joe and Uncle Ned (D10, \$1.50). Lawrence Tibbett, assisted by a male quartet, in old-fashioned renditions of two of Foster's classics. A record that stands high in its class,—but when are we to have another Pagliacci Prologue from Tibbett?

Victor 1263—Santa Lucia and O Sole Mio (D10, \$1.50). Emilio de Gogorza in a rejuvenation of the faithful old Italian battle horses. Perhaps all one should say is that those who buy the record for the songs will hear de Gogorza—and that is something for the good of their souls.

Victor 1262—Il bacio and Ciribiribin (D10, \$1.50). Lucrezia Bori singing two Italian waltz songs in supreme fashion. The claim the supplement annotation makes to "cameo-like exquisiteness of detail" in this record is more than justified. Hearing it, one realizes with what perfection even slight things may be performed. To be ranked high!

Victor 3042—Du, du, liegest mir im Herzen, and Ach, wie ist's möglich dann (D10, \$2.00). Hulda Lashanska and Paul Reimers in rich recordings of the familiar German songs. The recording is particularly felicitous.

Victor 1261—Where is My Boy Tonight? and I Love to Tell the Story (D10, \$1.50). Louis Homer, assisted by a male quartet, in classics of the "bible belt." Those reared in this tradition will find all that they seek in this record. S. M.

## Popular Vocal and Instrumental

First on the Victor list comes Franklyn Baur, singing Just Like a Butterfly on Victor 20758, with Marvin and Smalle's Just Another Day Wasted on the reverse. The circumstances of Baur's making this particular record are rather interesting, especially to the readers of Mr. Shilkret's articles in this magazine, for it was Mr. Shilkret who was playing the song from its original manuscript one day when Baur was passing, asked him if he wanted to try it—and in consequence led to Just Like a Butterfly's becoming one of the hits of the season. The excellent Victor fox-trot version has become deservedly successful; the vocal record should find equal if not greater favor. Jesse Crawford, at the Wurlitzer organ is spreading the gospel of "movie" organ playing at a remarkable rate; his release for this month, 20791 (Russian Lullaby and At Sundown) shows no departure from his usual standard. He should watch out, however, that Lew White, the Brunswick organ star, does not steal a march on him, as the latter is now coming out with similar records, boasting in addition, vocal chorus, or violin solo obligatos. The sacred, and more familiar, style of organ playing finds expression this month in two records (20780 and 20790) by Mark Andrews; the first includes Lead Kindly Light, Now the Day is Over, and Peace, Perfect Peace; the second, Safe in the Arms of Jesus, The Old Rugged Cross, Saved by Grace, and Crossing the Bar. Vaughn de Leath goes back to an old favorite on 20664, with Mighty Lak' a Rose coupled with Kentucky Babe. We note that the supplement annotator discreetly describes her performance as "an almost perfect example of what the ordinary non-musical music lover means by 'good singing'." The present reviewer is not one who numbers himself among Miss de Leath's many admirers, but he can subscribe willingly to the above rather back-handed compliment. The same singer is also heard on 20787, where she warbles Sing Me a Baby Song, to Stanley and Marvin's coupling of Under the Moon. Kane's Hawaiians issue a Hawaiian March, Hilo, for novelty, instead of the usual Aloha Oe; on the other side is a slow waltz, Drowsy Waters. Golden Slippers and My Blue Mountain Home are the titles of this month's offering of Vernon Dalhart and Carson Robison; excellent examples of mountaineer music in its most characteristic style. Maurice J. Gunsky brings forward 20779 (Bell Brandon and With All Her Faults I Love Her Still) as a further contribution to the present movement of recording the old-time ballads, such as those described in Sigmund



Spaeth's amusing book, *Read 'Em and Weep*. The Rounders, another male quartet, sing *Hello Cutie* and *Dixie Vagabond* on 20696; Correll and Gosden have an amusing coupling of *Gorgeous* and *Who is Your Who* (20826); and the Happiness Boys are with us again with *Oh, Ja Ja* and *You Don't Like it—Not Much*, which latter title, it must be confessed, speaks for the present writer's reaction.

On 20783 we have the debut of Paul Whiteman's *Rhythm Boys*, heard in *Sweet L'il Thing*, *Ain't She Sweet?* *Mississippi Mud*, and *I Left My Sugar Standing in the Rain*—in odd and not particularly pleasing novelty vocal version. Concluding the list are 20666, 20670 and 20786; the first coupling the Neapolitan Trio and the Florentine Quartet respectively in *Serenata Silvestri* and *Torna a Surriento*, the second two remarkable pieces by the mandolin virtuoso, Bernado de Pace (*Souvenir*, *Barcarolle*, *Humoresque* and *Neapolitan Caprice*), and the last two commendable piano solos by Pauline Alpert (*Magnolia* and *Hallelujah*).

The Columbia list is also a long one. Columbia 137-M finds that good old favorite, Mendelssohn's *Spring Song*, back again; coupled here with that other battle-scarred veteran, *Barcarolle* from the *Tales of Hoffman*, both played by the Cherniavsky Trio. Milton Charles, organist, struggles valiantly to rise to the heights reached by Jesse Crawford and Lew White; he is heard here on 1056-D (*Me and My Shadow* and *Forgive Me*), 1065-D (*Cherrie-Beerie-Be* and *Hallelujah*), and 1079-D (*At Sundown* and *Russian Lullaby*). Art Gillham, *The Whispering Pianist*, is heard on 1051-D (*I'm Waiting for Ships that Never Come In* and *Pretty Little Thing*); Rudy Wiedoeft, *Master of the Saxophone*, releases his version of the *Song of the Volga Boatmen* and *Vice-President Dawes' Melody*, on 1053-D; Ford and Glenn tenderly duetize *Baby Feet Go Pitter Patter* and *A Little Girl—Boy—and Moon* (1062-D); and the excellent Singing Sophomores add *Sweet Marie* to their successes, coupled with Lewis James' *Just an Ivy Covered Shack*, on 1057-D. Another male chorus, *The Four Aristocrats*, more given to novelty effects, is heard on 1061-D, singing *Sixty Seconds Every Minute* and *That's the Reason Why I Wish I Was in Dixie*; Milton Watson couples *Cheerie-Beerie-Be* and *If I Could Look Into Your Eyes* on 1054-D; Ruth Etting sings *At Sundown* and *Sing Me a Baby Song* on 1052-D; and Lee Morse and her *Southern Serenaders* offer *What Do I Care What Somebody Said* and *I Hate to Say Goodbye* on 1063-D. Going on to the *Southern* and *Sacred* series, we have Nichols and Puckett in *Till We Meet Again* and *I'm Forever Blowing Bubbles* (after all these years?) on 15161-D; Charlie Poole and the N. C. Ramblers in *Highwayman* and *Hungry Hash House* on 15160-D; Vernon Dalhart telling about the *Airship that Never Returned* and *I Know There is Somebody Waiting* (the latter with Charlie Wells) on 15162-D; and Riley Puckett, solo, with *Fuzzy Rag* and *The Darkey's Wail* for guitar (15163-D). Smith's *Sacred Singers* are heard in *Life's Railway to Heaven* coupled with Rev. M. L. Thrasher's *Sermon on the text "Jesus Prayed"* (15159-D); the *Copperhill Male Quartet* and the *Happy Four* each have a side of 15164-D, the former organization heard in *There is a Fountain Filled With Blood*, and the latter in *He Knows How*. In the special *Southern Series* the only vocal record is 1043-D, *Mary Flood Gates in Why Couldn't It be Poor Little Me?* and *You'll Leave Me Blue When You Leave*. In a series of special releases, Van and Schenck sing *Ain't That a Grand and Glorious Feeling?* and *Vo-Do-Do-De-O Blues* on 1071-D; Kitty O'Conner girl-baritones *Lazy Weather* and *I Ain't That Kind of a Baby* (1069-D); Jack Major makes his exclusive Columbia debut with *Just the Same* and *Indian Dawn* (1073-D); Elzie Floyd and Leo Boswell, "cheery songsters of the South," choose *Lonesome Valley* and *The Two Orphans* for the subjects of their first "cheery" songs (15167-D); the ever-popular Gid Tanner and Fate Norris couple *Baby Lou* and *Football Rag* on 15165-D; and Robert Hicks is heard on 14231-D with two sacred selections, *When the Saint's Go Marching In* and *Jesus' Blood Can Make Me Whole*. Rev. J. C. Burnett preaches on *Jesus of Nazareth* and *The Great Day of His Wrath* (14225-D); Rev. C. F. Thornton chooses for texts *The Prodigal Son* and *Keep Him from Rising!* (14233-D); and Little Jack Little (whose name seems taken from the tales of the Grimm Brothers!) sings "his own interpretation" of *The Rosary* and *Just a Mother's Prayer at Twilight*. The final group includes Ruth Etting's *Swanee Shore* and *Just Once Again* (1075-D); Ethel Watters' *Smile!* and *I Want My Sweet Daddy Now* (14229-D); The Birming-

ham Quartet's *Louisiana Bo-bo* and *The Steamboat* (14224-D); Al Craver's *Pearl Bryan* and *The Death of Laura Parsons* (15169-D); the *Happiness Boys* again in *Oh Ya! Ya!* and *Giddap Garibaldi* (1074-D); Gid Tanner and His Skillet Lickers in *The Old Gray Mare* and *The Girl I Left Behind Me* (15170-D); finally, Martha Copeland, to the fascinating accompaniment of piano and two very "blue" clarinets, in *Mister Brakes-Man* and *The Dyin' Crapshooter's Blues* (14227-D), and Bessie Smith, and her *Blue Boys*, in *Trombone Cholly* and *Lock and Key*, the latter piece to one of Jimmie Johnson's inimitable piano accompaniments (14232-D).

For Brunswick, Frederick Fradkin and his magical violin are represented by *The Love Waltz* (said to be inspired by Gloria Swanson) and *I'm Falling in Love with Someone* (from Victor Herbert's *Naughty Marietta*) on Brunswick 3514; also *Russian Lullaby* and *So Blue* on 3565; the latter piece also finds him taking a solo part in *Lew White's organ record*, with *One Summer Night on the Other Side* (3575); the same combination offers 3581, in addition, coupling *Charmaine* and *The Doll Dance*; needless to say both violin and organ are splendidly recorded. The race between White and Jesse Crawford for movie organ record supremacy becomes more exciting every month; at present, the Brunswick star, paced by Fradkin and with the support of vocal choruses, might be said to have seized the lead for the first time! May Armstrong sings the *Jo Boy Blues* and *Nobody Can Take His Place!* on 7010; Frederick Rose, tenor, couples the *Song of the Wanderer* and *You're the One For Me* (3584); Chester Gaylord offers the *Whisper Song* and *Sixty Seconds Every Minute* (3562); and Prince Piotti couples sage reflections on *If You Can't Tell The World She's a Good Little Girl*, *Just Say Nothing at All* and *Love is Just a Little Bit of Heaven* (3544). Margaret McKee, whistler, is heard again on 3385 *Bird Warblings No. 1*, and *Invitation Waltz*; Buel Kazee has 144 and 156 to his credit, the first couples *John Hardy* and *Roll On John*, the latter, *The Roving Cowboy* and *The Little Mohee*; 133 and 148, selections by Dock Boggs and De Ford Bailey, respectively, have been previously issued under the Vocalion label; to conclude, Dykes' *Magic City Trio* plays *Poor Little Ellen* and *Frankie* on 127.

The Vocalion list includes selections by Peggy English, comedienne, on 15581; sacred numbers by Edward W. Clayborn on 1096, and by the *Dixie Sacred Singers* in 5158. Aaron Lebedeffs sings two Yiddish songs on 13046; Roberto Guzman two Mexican ones on 8089; the McGee Brothers join forces on 5166; and Florence Lowry couples the *Poor Girl* and the *Bow Down Blues* on 1106. From the Okeh Corporation there is, as always, variety in abundance. Boyd Senter, noted clarinetist, leads with *Okeh 40864* and *40836*, the former coupling *I Ain't Got Nobody* and the *Sigh and Cry Blues*; the latter *Not Maybe* and the *Beale St. Blues*, with guitar by Ed. Lang. The writer had the pleasure of hearing Mr. Senter in concert recently and found it hard to say whether he preferred the actual performance or the remarkable Okeh reproductions of them. Okeh joins the movie organ race with Neil Allen as starter in *When Day is Done* and *At Sundown* (40858) and *Under the Moon* and *Just Like a Butterfly* (40862); the recording is good, but Allen's organ is apparently not as effective as those of White and Crawford. Art Kahn offers two piano novelties, *When Day is Done* and *Sometimes I'm Happy*, on 40857; Christopher and Van Rink are heard in accordion and guitar duets on 45117 (*Going Slow* and *Spartanburg Blues*); Frances King, contralto, sings *Oh Gee! Jennie It's You* and *She's Got "It"* (40854); and Sam Manning offers 8487 and 8488 (*Limum Vitae*, *Emily*, *Bonzo*, and *Pepper Pot*). Joe Brown sings the *Superstitious* and *Cotton Patch Blues* on 8491; Beth Challis, contralto, is heard in *Ain't That a Grand and Glorious Feeling* and *Sing Me a Baby Song* (40851); Lonnie Johnson, accompanied by guitar, couples *Treat 'Em Right* and *Baby Will You Please Come Home!* (8484); Jessie May Hill sings two sacred selections, *God Rode into the Windstorm* and the *Crucifixion of Christ* (8490). Other sacred records include Rev. Leora Ross' sermons on *Dry Bones in the Valley* and *A Gambler Broke in a Strange Land*, assisted by the Jubilee Singers of the Church of the Living God (8486) and Rev. J. M. Gates takes for his texts this month *Jonah and the Whale*, and the *Rich Man* and the *Needle Eye* (8478). Sissle and Blake add to their works 40859, coupling *Hallelujah* and *Sometimes I'm Happy*;



Alma Henderson sings Mine's as Good as Yours and Soul and Body (8489); Blue Belle sings Cryin' For Daddy and High Water Blues (8483); Sall Robertson lists Gonna Ramble and Teasing Brown Blues, with guitars (8485); and Bertha "Chippie" Hill with the prize-title winning coupling of Sport Model Mama and Do Dirty Blues (8473). On 40852, Ralph Dunn sings I Can't Believe You're In Love With Me and All by My Ownsome; on 8475, Lillie Dele Christian couples Ain't She Sweet and It All Depends on You; 8476 gives expression to Irene Seruggs' mournful wail of Sorrow Valley and Lonesome Valley Blues. Four records remain, 45114-5-6 and 45119, old time selections sung respectively by Frank Hutchinson, "Gooby" Jenkins, Charlie Newman, and Uncle Tom Collins; the first-named appears in an electrical re-recording of his great acoustic hits; the last-named makes his debut here as an Okeh artist.

#### HAVE YOU SACRIFICED ANYTHING TO OBTAIN GOOD RECORDS?

Don't forget our contest for the prizes of fifteen, ten, and five dollars' worth of records to be awarded to the best letters describing sacrifices made to obtain good records. December 15th is the closing date, but don't wait for the last moment—send your letter in now, to be printed under a pseudonym if you desire.

Literary considerations count for nothing; sincerity and sacrifice are the points for which the prizes will be awarded by the contest committee. Tell the story in your own way of what your record library large or small, has meant to you and send it in to us, marked "Contest" on the envelope.

## Dance Records



If last month was rather meagre in outstanding dance numbers, the tide has changed with a vengeance! For this issue there are so many records, not merely "good," but truly excellent, that it will be difficult for them all to receive due credit. Before going on to the regular groups of releases according to the various companies, it might be well to list here some at least of the disks considered outstanding. It will be impossible to arrange them in any comparative order of excellence, but perhaps I should begin with the several disks newly available of that most remarkable of all white "hot" jazz organizations, known in its various metamorphoses as Red Nichols and His Five Pennies (Brunswick and Vocalion), Red and Miff's Stompers (Victor), Charleston Chasers (Columbia), and Miff Mole's Molers and The Goofus Five (Okeh). One of their finest is the coupling of Back Beats and Bugle Call Rag (Brunswick 3490, also issued under the Vocalion label); their first Victor record is "hotter" perhaps, but more strenuous, and somewhat lacking in the delightful jauntiness of the other (Delirium and Davenport Blues, Victor 20778), both the latter selections are also issued by Columbia, Davenport Blues several months ago, and Delirium this month, coupled with Ellington's Down Our Alley Blues (Columbia 1076-D); the

last named record is perhaps the best "buy" of the month, combining as it does the pick of white and colored "hot" jazz orchestras. Okeh also issues the same selections as Victor, coupled on Okeh 40848. Going on to Duke Ellington's Washingtonians, besides the Columbia record above, they are to be heard under the Vocalion label with two of the finest jazz couplings perhaps ever released: East St. Louis Toodle-O (also available by Columbia) and Birmingham Breakdown, and New Orleans Low Down and Song of the Cotton Fields, with the latter record perhaps first choice, on account of the almost Russian-folksong spirit of the Song of the Cotton Fields and the inspired ending of Ellington's own composition on the reverse. On Ellington's heels comes Doc Cook and his Fourteen Doctors of Syncopation, whose Slue-Foot and Willie the Weeper (Columbia 1070-D) contain some remarkable effects. King Oliver's Vocalion record was the first of the last-named selection (apparently a present day version of the famous old "dope-house" ballad), and besides Cook's is Louis Armstrong and His Hot Seven in still another reading, remarkable for a banjo solo that would be hard to surpass (Okeh 8482; Alligator Crawl is the coupling). Armstrong is also heard in Okeh 8474, Wild Man Blues and Gully Low Blues, but it must be confessed that here the love of stunts of white heat has left musical considerations far in the rear. There is some most unusual trumpet and clarinet playing here, to say nothing of Armstrong's own primitive shouting—something absolutely primeval and barbaric—but both the musicianship that characterizes the best of the Ellington and Red Nichols, and their masterly ingenuity are missing. Columbia 1078-D continues the "fantasy" series begun by Paul Specht's Echoes of the South of recent release, with a two-part Fantasy on the St. Louis Blues, played by Don Vorhees and his Earl Carroll's Orchestra—one of the best of this band's many fine records. The electrical re-recording of Zez Confrey's Kitten on the Keys (Victor 20777) is rather disappointing; Dizzy Fingers on the reverse is more effective; both are played by Confrey and his own orchestra. Other leaders are the A. and P. Gypsies in Marchioness Your Dancing and Mystery of the Night (Brunswick 3556); Ted Lewis in Alexander's Rag-time Band and Darktown Strutters' Ball (Columbia 1084-D)—still a shade below the recent Okeh versions—and Beale St. and Memphis Blues (Columbia 1050-D); Clarence Williams and His Bottomland Orchestra in strange and woeful versions of Slow River and Zulu Wail (Brunswick 3580); the coupling of Paul Specht's Dreamy Amazon and Max Fisher's Strum My Blues Away (Columbia 1064); Paul Whiteman's Who Do You Love and I'll Always Remember (Victor 20784); and the coupling of Shilkret's If I Had a Lover and Kahn's The Tap Tap (Victor 20827). Mention should also be made again of two of last month's Victor records which came in too late to receive extended comment. Waring's Pennsylvanians Sa-Lu-Ta (20827), in which a number of folksong and topical reminiscences of Where Do You Work-a John, etc., are introduced with very pleasing results; also 20732, the Troubadours' Just Like a Butterfly, played conservatively, but, for dancing, very effectively.

Paul Ash puts in a strong bid for title prizes with his I Ain't That Kind of a Baby on Columbia 1066-D; the reverse is Ain't That a Grand and Glorious Feeling. Leo Reisman and Al Lenz are both well represented, the former by 1083-D (Leonora and Parce!), the latter by Who-oo? You-oo! That's Who! and Zulu Wail (1072-D). Mild dances on 1067-D (Moonflower of Love and The Sphinx by the Columbians and the Radiolites respectively) are contrasted with the peppery Percolatin' Blues and Hot Strut on 14320-D (Lem Fowler's Favorites). Leo Reisman is heard again on 1058-D, Pleading and I Adore You; Charles Kaley offers Dew-Dew-Dewey Day and It's a Million to One You're in Love (1055-D); the Cliquot Club Eskimos in I Wonder Who's With You When I'm Not There are coupled with The Radiolites in I'm Back in Love Again (1060-D); Guy Lombardo and His Royal Canadians, a new and commendable band, play Under the Moon and Charmaine (1048-D); Al Handler's Hotel Davis Orchestra plays Magnolia and There's a Trick in Pickin' a Chick-Chick-Chicken, on 1047-D; Gerald Marks and His Hotel Tuller Orchestra give smooth performances of Dawn of To-Morrow and I'd Walk a Million Miles, on 10499-D. Finally, there are 1031-D (Earl Gresh's Where the Wild, Wild Flowers Grow coupled with Davison's Louisville Loons in Give Me a Little Bit of Sunshine);



1059-D (Fletcher Henderson in noteworthy versions of Whiteman Stomp and I'm Coming Virginia); Gerald Marks again on 1077-D (Wy-lets and Aw Gee! Don't be That Way Now—which surely deserves a prize!); the Columbians, true waltz kings, on 1068-D (Honey and Do You Love Me); and the Broadway Nite-lites on 1085-D (Just Another Day Wasted and Bye-Bye Pretty Baby). For race and mountaineer dances come 15168-D, the Blue Ridge Highballers in Skidd More and Soldiers' Joy; Earl MacDonald's Original Louisville Jug Band in Louisville Special and Rocking Chair Blues; The New Orleans Owls, heard in Dynamite and Pretty Baby on 1045-D; the Seven Aces in When Jennie Does that Low Down Dance, and That's My Hap-Hap, etc. (1046-D); Vick Myers in two waltzes on 1040-D; the Halfway House Orchestra in Snookum and It Belongs to You (1041-D); William Nappi playing I'll Dream of You and Look Me Over (1042-D) and finally, Joe Mannone's Harmony Kings in the Ringside Stomp and Up the Country Blues (1044-D), a remarkable novelty.

For Brunswick, the Castlewood Marimba Band leads off with Silver Sands of Love and Monastery Bells, on 3291; Ben Bernie follows with One O'Clock Baby and You Know I Love You (3031); the Colonial Club plays Lazy Weather and the Wide Open Spaces, on 3549; the Park Lane—which deserves special mention for the high standard it invariably maintains—couples Do You Love Me When Skies Are Grey and Sweet Someone; Ohman and Arden—who can always be depended upon also—choose Me and My Shadow and Broken-Hearted for this month's release (3592); and Ernie Golden does well with Let's Make Believe and Somebody and Me, on 3586, and No Wonder I'm Happy and Just Once Again, on 3604. Clarence Williams' Blue Five issue a new Take Your Black Bottom Outside, coupled with Baltimore on 7017; the Regent Club plays Homeward Bound and Can't You Hear Me Say I Love You (3609), and couples Love's Melody and Moonbeams and You waltzes on 3453; Al Hopkin's Buckle Busters are extremely "wild" in their mountaineer dances on 174; Frank Black offers an unassuming Under the Moon and It's a Million to One You're In Love, on 3600, and Harry Archer does well with Gorgeous and Sa-Lu-Ta! But still another Regent Club record bobs up to conclude the list—3533, with It's You and Underneath the Stars with You.

The Okeh is headed by one of Mike Markel's ringing recordings; Under the Moon and Just Like a Butterfly are the pieces (40835); The Gotham Troubadours couple the popular Me and My Shadow and One O'Clock Baby in notable performances (40834); Sam Lanin and His Famous Players are heard in She's Got "It" and Sa-Lu-Ta; The Gotham Troubadours come forward again with one side of 40838 (Sixty Seconds Every Minute), coupled with Sol Wagner's You Don't Like It; The Okeh Melodians offer an excellent ballroom coupling of Gorgeous and Just Another Day Wasted (40839); and the inimitable Goofus Five show what can be done with Vo-Do-Do-De-O and Lazy Weather, and still keep the tunes recognizable. An unusual race record is Charles Creath and his Jazz-O-Maniacs in Butter Finger Blues and Crazy Quilt (8477); the Jazz Pilots tell in tones, I Walked Back from the Buggy Ride, and then ask the inevitable question, Who Was the Lady? (40856); Irwin Abrams brings out his version of I Ain't That Kind of a Baby and on the other side the rather significant coupling, Bye-Bye Pretty Baby (is there any connection?)—No. 40864; The New York Syncopaters play Who-oo and Bless Her Heart (40860); Justin Ring and his Okeh Orchestra are heard on 40849 and 40863, Broken Hearted and Meet Me in the Moonlight, and Cheerie-Beerie-Be, coupled with Sam Lanin's Just Once Again; Ted Wallace plays Pleading and Love and Kisses, on 40850; and Joe Venuti's Blue Four comes last, but by no means least, with the intriguing combination of Kickin' the Cat and Beatin' the Dog (40853).

From Victor Nat Shilkret is prominent with 20682 (Something to Tell and Stop, Go! from "The Madcap") and one side of 20759 (There's A Trick in Pickin', etc., to Johnny Hamp's coupling of Gorgeous). The Argentine Tipica Orchestra is rather disappointing in the Old Maid and Duck tangos (20740); the Coon-Sanders Orchestra does well with I Ain't Got Nobody and Roodles (20785); Ted Weems does very well with She's Got "It," one of the best versions, coupled with Johnny Hamp's I'm Afraid You Sing that Song to Somebody Else (20829); Paul Whiteman is heard again on 20575 (Collette and Broken Hearted) and one side of 20828 (My Blue Heaven—coupled with Roger Wolfe Kahn's

All By My Ownsome)—this last record is a particularly smooth one. And to wind up a month rich in many and varied dance disks, comes Jan Garber with 20754, Under the Moon and What Do I Care What Somebody Said.

RUFUS.

## Novelty

In the wake of the ten-inch Lindbergh record reviewed last month come three twelve-inch disks from Victor (Nos. 35834-5-6, \$1.25 each), similarly recorded through co-operation with the National Broadcasting Company. The first contains Lindbergh's Address Before the Press Club at Washington, June 11, 1927; the other two President Coolidge's Welcome Speech to Lindbergh and the latter's reply. Historical documents of considerable interest, these records will undoubtedly find a prominent place in many libraries.

The meteoric success of Moran and Mack's Two Black Crows, reviewed in the July issue, has brought a flood of comic records in its train, but as usual, the late-comers lack the verve and uniqueness of the pioneer. But perhaps it is unfair to compare the ordinary run of comics with one that is in truth so extraordinary. Victor 20788 (Sam's Big Night and The Morning After) by Sam 'n' Henry, is mildly amusing; Columbia 15166-D (monologues by Green B. Adair) is pretty feeble stuff, as is Brunswick 7018 (Loaded Dice and One Thin Dime) by Phillip Moore and Company and Columbia 14234-D (Argufying) by Slim Henderson and John Masy; Okeh remains to be heard from.

## Foreign Records

Note: Owing to lack of space, it has been found necessary to compress the foreign reviews by printing the numbers and artists only of many of the less significant issues.

### IRISH

Columbia 33180-F is one of the leading Irish releases of the month; it contains the story of Flanagan's troubles in getting his naturalization papers. An accordion solo finally softens the examiner's heart. For vocals there are 33176-F (Shaun O'Nolan) and 33181-F (Michael Ahern); instrumental records are 33177-F (Sullivan's Shamrock Band—the Rakes of Clonmel jig deserves special mention) 33178-F (violin solos by Michael Coleman), and 33179-F (violin duets by Coleman and Dolan).

### GYPSY

Victor 20749 features two Gypsy melodies (The Broken Violin and The Old Gypsy) played by Bela (Piroska) Schaffer and Feri Sarkozi, claimed to be the foremost gypsy cymbalist-violin combination in the country. Of special interest in connection with the current mention in the Correspondence Column of Victor's old series of Gypsy records.

### GERMAN

In the Odeon list No. 10448 leads; Erinnerungen, xylophone fantasies played by Franz Kruger on familiar German melodies. One of the finest examples of recording we have heard to date in the foreign issues! The Odeon Military Orchestra is heard on 10446 in a Regiment armee-marsch; the Odeon Blasorchester plays two waltzes on 10447; the Doppelquartett des Lerhergesangsvereins—Berlin sings on 10444; and Hans Bludel, comedian, holds forth on 10447.

For Columbia, Teles Longtin, with the Columbia Military Band, sings of the adventures of Chamberlin and Levine in Helden der Luft and Durch die Wolken (5135-F); Altmeister Engel has a selection on 5137-F whose title competes with some in the dance record list for a prize: Du bist zu schon um treu zu sein! Beside the waltz record reviewed under Light Orchestral, there is another of the Frauenherz and Kalman waltzes, played by the Columbia Kapella (5136-F).

The Victor German list contains the choral masterpiece reviewed elsewhere; also the latest Marek Weber release. The Franz Batis Kapelle has two, and the Peter Koskas Schupiatler Kapelle one, twelve inch records (68835, 6, and 9). The two remaining disks are by Alfred Moser (singing a Swiss Charleston) and the Gut-Longtin duet (79405 and 79443). The Batis Kapelle selections are the most interesting.



## SCANDINAVIAN

Columbia 26055 and 22057-F are that company's two releases; in the first the Singing Vikings, male choir, sing a work of Alfvén's—Sveriges Flagga; in the second the Columbia Orchestra plays two dances. Okeh also has two records, 19216 and 7, respectively the Svenska Kapelle in a waltz and polka, and the Dragspel Orkester Lindquist in a two-part Sjomanssange. Victor has three releases: 79427, 8, and 79423. The first two are by Olle i Skratthult; the third by Folke Andersson, a noted tenor, heard in a Greeting to Lindbergh and a folksong, Where the Birches Sway.

## FINNISH

Columbia issues 3050-1-2-F. The first is by the "Suomi" Orchestra with Suom as cornet soloist; the second contains two harmonica solos by Lauri Herranen; the last two songs by Leo Kauppi, baritone. Victor releases four, 79403-4, 79431 and 79442, respectively: Larsen-Lutz accordion-violin duets, Kosti Tamminen, J. Alfr. Tanner, and Hannes Saari in solos.

## SERBO-CROATIAN

Columbia 1056-7-8 and 9-F are respectively: instrumental selections by the Hoyer Trio, J. Batistic singing folk songs, Dusar Jovanovic in comic songs, and Staich Aviamov in a two-part comic sketch.

## JEWISH

Columbia 3138-F celebrates the exploits of Levine in his flight to Germany, as sung by Irving Grossman (Hurra for vnzer Held Levine! and Levine mit zein Fluhender machine). 8139-F is by Peisachike Burstein, comedian, and 8140-F by Annie Lubin, comedienne. Levine is also celebrated in the Victor list, by Charles Cohan on 79434, and Joseph Feldman on 79433. Samuel Rothstein sings on 79434, Anna Hoffman and Gus Goldstein on 79406. The three twelve inch records include the two hymns by the Victor Salon Orchestra reviewed elsewhere, also Ludwig Satz's Der freiliche Chätzen (68834) and Stramer and Company in a sketch describing a Jewish-American home (68826). Cantor Josef Rosenblatt is heard again on a Red Seal record (\$1.50) in Hineene Heone and Yaale, assisted in the latter by his son, Henry Rosenblatt (9108). The Rosenblatt and Satz records are outstanding.

## BOHEMIAN

Okeh 17322 is a band record by the Brouskova Vojenska Kapela. Columbia 96-7 and 8-F are respectively: the Hoyer Trio in the first, and the Ceskoslovenska Narodni Kapela in the two latter, assisted by a chorus in 97-F. Victor lists a twelve-inch wedding sketch by Vaclav Albrecht A Spol (68832) and a ten-inch sketch of an American-Bohemian visiting his old home town (79444—same artists). The remaining records are 79451 (two polkas by the Cesko-Amerika Orkestr) and 79432 (the choral record by the Teachers' Choir of Prague reviewed elsewhere).

## FRENCH-CANADIAN

As usual Columbia holds this field alone. 34076-F is by Armand Gauthier (Berceuse and Plaisir d'Amour); 34081, comic songs by Gaston St. Jacques; and 34104 comic songs by Athanaise Beaudry with "banjo and harmonica accompaniments by himself."

## UKRAINIAN

Okeh 15545 and 6 are by, respectively, the excellent Ukrainian National Male Quartet, and Stetzenko and Davidenko in duets. Columbia 27100 is an instrumental coupling; 27101 and 27099 comic songs by Ewgen Zukowsky, baritone. Victor 79249 contains folk songs by Alex. Sashko; 79432, selections by the Ukrainian Bandura Orchestra; and 20752, the outstanding record, Faun and Autumn Thoughts waltzes by Kirilloff's famous Balalaika Orchestra.

## RUSSIAN

Columbia 20107-F couples folk songs by D. Medoff, tenor; 20108-F, accordion solos by Timoshuk; 20110-F, folk songs by Vera Smirnova, contralto; 12057-F, waltzes by T. Bernard's Orchestra (Southern Waves and Memories); 20109-F, selections by the Soldatsky Chor, Konstantina Buketova, soloist; and 12058-F, Gipsy and Volga Waltzes by the Russian Novelty Orchestra. The two last-named records lead.

## SLOVAK

Okeh 18063 is another two-part sketch by Andrej Gellert; 24058 and 24057, selections by the Strukelj and Hoyer Trios, respectively. Columbia 25011-F contains excellent Luna and Kranjski Spomini waltzes by the Columbia Orchestra; 25065-F

and 25067-F are by the Hoyer Trio and the Moski Kvartet "Jadrian," respectively. In the Victor list Gellert and Company have a twelve-inch sketch record (68828); 79449 includes two Czardas selections by the Kolompar Peti-ho Ciganska Banda; 10749 is the Gypsy record mentioned elsewhere.

## HUNGARIAN

Columbia 10133 and 4-F are selections by Thomee Karoly, male soprano; 10131 and 2-F are respectively by the Marci es Cziganuszenekara Orchestra and Kiraly Erno, tenor. In the Victor group is listed the Gypsy cymbal and violin record by the Schaffer-Sarkozi duet and the two czardas selections mentioned under "Slovak" records.

## LITHUANIAN

Columbia 16072 contains comic songs by A. Vanagaitis. Okeh 26046, comic dialogues by Buksnaitis and Gelezunas; 26047, soprano solos by Luida Sipaviciute.

## MISCELLANEOUS

Roumanian: Odeon 13884, 6-7-8 contain songs by Ioan Coraseu, tenor. Friesian: Columbia 30009-F, two songs by Lucas Hannemag, baritone.

## POLISH

Columbia 18207-F is a two-part Tance W. Karczynie (orchestra and singing); 18204 and 5-F are by Ignacy Vlatowski, comedian, and Stebelski, tenor (folk songs), respectively. Okeh 11321 includes a Polish version of Where Do You Work-a John?; 11320, a waltz and polka by the Z. N. P. Orchestra; 11319, songs by Golanski, tenor, accompanied by Subota on the accordion; 11322, a mazurka and polka by the Feltanowskie Trio; and 11318, selections by the Polska Kapela. Victor 79450 rivals the version of Work-a John with a Polish version of In a Little Spanish Town (Zielinski and Gutowska); 79445 contains dances by the Fr. Dukli Wiejska Banda; 79425, accordion solos by Jan Wanat; 79246, violin and accordion duets by Podosek and Krupieniski; and 79435-F, special sketches by Zielinski, Kapalka and Company.

## ITALIAN

The three Columbia records (14300-2-F) are respectively: Cav. G. Spilostros in Barese songs; Gilda Mignonette in Neapolitan songs; and Romain Nullo in a coupling of ciolin solos. Okeh 9325 contains two striking symphonic marches by the Banda Italiana; 9328, selections by the Orchestrina Mandolinistica; 9326, selections by the Orchestra Italiana; 9324, Neapolitan songs by Gina Santelia, soprano; and 9327, Drdla's Souvenir as played by the Sibyl Sanderson Fagan Ensemble, and listed last month in both the domestic and German lists. The Victor list is a long one, led by the great La Scala chorus record reviewed elsewhere and by three Red Seal releases by Miguel Fleta. 6631 contains Racconto and Cigno fedel from Lohengrin; 666, the Duo and Brindis from Mariana with Emilio Sagi-Barba; 1259 contains a two-part Salida de Jorge, also from Mariana;—the first two are twelve-inch, the last, ten-inch, disks (\$2.00 and \$1.50 respectively). The recording throughout is excellent and Fleta's voice and interpretations equally fine. The Lohengrin excerpts make perhaps the outstanding record, although the others are scarcely less interesting. For instrumentals, La Vittoria Orchestrina Italiana is heard on 68823 and 68827, the Banda Rossi in symphonic marches on 68825, De Pace in mandolin solos on 79407, and I Tre Abruzzesi in a waltz and polka on 79446 (the first three are twelve-inch, the other two ten-inch records). Vocals include, 79408 (Eduard Migliaccio, comedian), 79409 (Neapolitan songs by Comm. Gondono), 79411, and 79447, song selections by Gilda Mignonette, Giuseppe Milano, and Francesco Marina, respectively.

## MEXICAN

Two of the most brilliantly recorded and performed Mexican selections ever released are the Orquesta Criolla Tropical's Pensamiento (Okeh 16241) and Voluare's tango (16242); the other side of the first record is a Jardin Encantado in sob-stuff style by the Orquesta Okeh de Salon (which still had a long way to go to match Shilkret's achievements in this field), and Sam Lanin's dance orchestra playing In a Little Spanish Town. The Criolla Tropical organization may well be looked to for more remarkable Mexican recordings in the future. Columbia issues three records (2562, 4 and 5X) of Rubio and Martinez in duets: 2632X contains guitar solos by Francesco Salinas; and 2604X, Luna de Plata Vals and En un pueblito Espanol, played by the Orquesta Columbia.

S. F.



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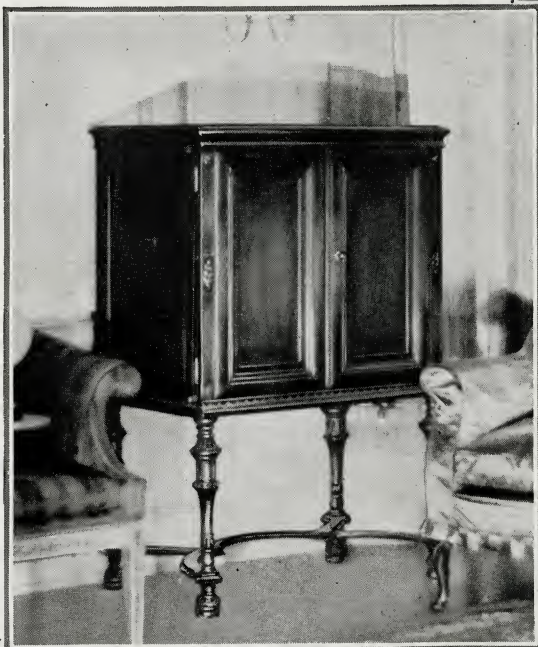
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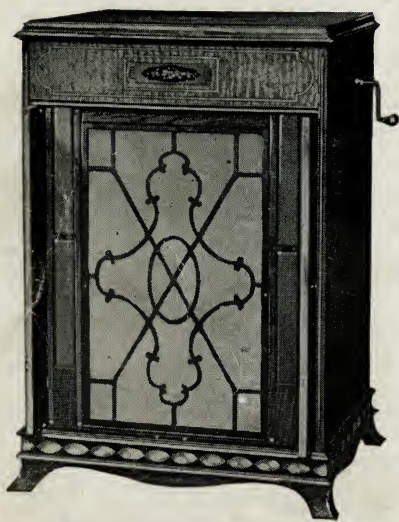
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